BACONIANA

VOL. XXXIV. (65th Year) No. 135. Apr., 1950

COMMENTS

LET us make a start by mentioning a few matters of interest to members of the Francis Bacon Society at the present time. The Hon. Treasurer at the time of going to press still awaits a large number of annual subscriptions which are as yet in arrear with a quarter of the year gone. The Annual General Meeting to which all full members and associates are requested to be present, will be held at the Grosvenor Hotel, Buckingham Palace Road, Victoria, S.W.1., on Thursday, June 22nd next, when the President, Honorary Officers and Council will be elected or re-elected. In addition power will be sought to revise some of the Articles of Association owing to the widening interest in the subject of Francis Bacon and his times, as some of the existing rules laid down many years ago are entirely out of date and exercise a hampering influence on our expanding membership. We particularly desire to interest young new blood such as we are attracting in America and especially in the State of Iowa, which is always very alive.

* * *

The Francis Bacon Society is not a mere debating Society. It is infinitely greater in conception. It is a crusade, a spiritual effort to uplift the world's outlook by means of the philosophical teaching of its great seer, who elevated the world in his time on earth and had the marvellous insight to realise that much of his doctrine was far ahead of his own generation and would require some centuries to attain fruition. Are we nearing that time? We find the world to-day is still too largely controlled by conventional dogma, and is wedded to an orthodoxy it rarely weighs or questions yet which is frequently utterly illogical. It wants a surgical operation, so to speak, to bring the bulk of people to a comprehension of facts on the strength of evidence. If we could for example discover the lost Bacon Manuscripts—including of course his many masks—then we should see the false gods come tumbling down like the Temple of Bel in Babylon! Ah, well, strange little doors are opening in various directions, and the day may not be so long distant when the secrets will be ours found in some Aladdin's cave.

* * *

In our last issue it was announced that Discussion Group meetings were adjourned *sine die* because preparations were in hand for the Society to move from South Kensington and return to our pre-war centre at Canonbury Tower, Islington. The negotiations for Canon-

BACONIANA

Vol. XXXIV 65th YEAR

CONTENTS

60 pages plus cover—including centre 4 pp. art paper

PAGE

COMMENTS - - - - - - - - - - 57

DID THE PLÉIADE INFLUENCE BACON'S MUSE?
By Myrl Bristol - - - - - - - - - 65

THE ROYAL BIRTH OF FRANCIS BACON CONFIRMED HISTORICALLY
By Comyns Beaumont - - - - - - 72

FRANCIS BACON AND THE STAGE
By R. J. W. Gentry - - - - - - - 77

SIR TOBIE MATTHEW KNIGHT
By R. F. A. Bunnett, F.S.A. - - - - 83

SIR TOBIE MATHEW - - - - - - 85

THE FRANCIS BACON SOCIETY'S LUNCHEON COMMEMORATING THE 390TH BIRTHDAY OF THE GREAT PHILOSOPHER AND POET - - - 86

MR. RUSSELL THORNDIKE AND HIS DAUGHTER RHONA - - - - - 88

THE BILITERAL CYPHER OF FRANCIS BACON
By Edward D. Johnson - - - - - - - 93

FRANCIS BACON ENGIMAS YET UNSOLVED
By A.W. - - - - - - - - - - 104

THE MYSTERY OF THE DEATH OF FRANCIS BACON
By Edwd. D. Johnson - - - - - - 106

BACON'S CHARACTER IN 17TH CENTURY BIOGRAPHY
By R. L. Eagle - - - - - - - - - 108

THE OLDEST VERSION OF *ROMEO AND JULIET*
By William A. Vaughan - - - - - - 111

QUEEN ELIZABETH'S GREAT SCHOLARSHIP - 112

CORRESPONDENCE - - - - - - - - - 113

Note:—All MSS. submitted with a view to publication (with stamped addressed envelope for return if unsuitable) should be addressed to the Editor of BACONIANA, *50a, Old Brompton Road, London, S.W.7.*

bury Tower, however, are now off to the regret of many mainly for sentimental reasons, as Canonbury is nothing like as central as our present centre, two minutes walk from South Kensington Underground Station. The scientific society which had been negotiating for a lease of Canonbury found the rent and liabilities too heavy for their purpose and have withdrawn, which cancels our negotiations to rent two or three of their rooms. It appears that the Tower and surrounding property have been acquired from the Marquis of Northampton by one of the great banks. Our Society therefore stays where it was, as tenants of Messrs. Wyman and Co., but the present office is to be re-decorated and improved in many ways, while a smaller store-room has also been acquired. Attempts are being made to get the telephone installed, but the G.P.O., a State monopoly, recollect, is grossly negligent and indifferent in extending and improving the telephone service almost everywhere, although its prices are steadily rising, and its profits therefrom enormous.

* * *

The Society's Annual Luncheon on January 21st last at the Hotel Normandie, Knightsbridge, was pronounced a social success and gave members a chance of a friendly foregathering and exchange of views. Mr. Sydney Woodward, son of the late Frank Woodward and nephew of Parker Woodward, both famous earlier Baconians, took the chair and in a short witty speech twisted the tail of the Press, present in fair number, with almost schoolboyish glee. The Guest of the Day, Mr. Russell Thorndike, famous both as author and actor—he is a brother of Dame Sybil Thorndike—kept the company laughing with an amusing talk but confessed his ignorance of the Bacon-Shakespeare question. He had, said he, sought his sister's Sybil's opinion but she had not been very helpful. She had told him that she was brought up to believe that Shakespeare wrote the Plays, but when she saw the portraits of Francis Bacon, and Shakespeare in the Folio frontispiece she plumped for Francis Bacon. Gabriel Toyne, the well-known actor and producer, proposed the Guests, coupled with the name of Russell Thorndike in a very witty speech.

* * *

A group photograph was taken of the company at the Society's Luncheon at the Hotel Normandie, reproduced in this present number in our centre pages. Those desirous of obtaining a copy of this group company should apply to Messrs. Larkins Bros., 201 High Holborn, London, W.C.1. Unmounted prints 8×6 cost 3s. 6d. each, or mounted, glossy, 6s. 6d., 12×10, are 6s. 6d. or mounted, glossy, 10s. 6d. Mr. Thorndike's portrait with his daughter, was taken by the London News Agency Photos Ltd., and prices are 6×4 unmounted 2s. 6d., mounted 3s. 6d.; 8×6, 4s. and 6s., 10×8, 6s. and 8s. They are worth ordering as a memento if no more.

* * *

In this number elsewhere appears a preliminary review of Mrs. Kate Prescott's *Reminiscences of a Baconian*, who is one of the oldest members of the Society. This unusual and entertaining volume

relates the experiences encountered in the endless and untiring search for Baconian material beginning over fifty years ago, when her husband, Dr. Prescott, was a great supporter of Dr. Orville Owen and Mrs. Gallup the cypherists. The book is published in New York at $3.50 per copy, but with the fall of £ sterling in exchange it is likely to prove too expensive for most of our readers at that figure. Plans, we understand, are under way whereby a certain few copies are being despatched to Mrs. B. E. Duke, the Assistant Secretary, at the Society's office, 50a Old Brompton Road, who will sell what number she has received from the other side at 12s. 6d. plus 6d. carriage, in rotation, as orders reach her. This chatty, friendly book, which throws such an interesting sidelight on American research into Francis Bacon's life, is well worth obtaining.

* * *

If the threatened invasion by Americans of our beautiful countryside (excepting always the ghastly industrial boroughs) takes place this summer, we may expect an influx of visitors, and that some will visit scenes associated with Francis Bacon, including Gray's Inn, Canonbury Tower, and St. Alban's, where they will discover mystery existing as regards Bacon's alleged burial place referred to in other pages of this issue. Such visitors will find that the Society's publication, "Francis Bacon, a Guide to his Homes and Haunts," by W. G. C. Gundry (4s., post free 4s. 3d.) fully illustrated, will be useful. Some may visit Chepstow-on-the-Wye, with its beautiful scenery and ancient castle. A member of the Society, Mr. W. Angus Jones, suggests that we should open a bureau at St. Albans, and assemble a collection of relics relating to Francis Bacon, which would be worth while if some near-by members could give voluntary assistance to such a scheme. Mr. Angus Jones also mentions a recent visit he paid to Longleat, the seat of the Marquess of Bath,—one of those lovely English homes being gradually extinguished one by one and its owners impoverished owing to savage class taxation—and saw a fine portrait of Robert, Earl of Essex, whose beard is painted in exactly the same reddish shade as Queen Elizabeth's hair. He mentions also a portrait with "Robert Dudley, Earl of Leicester" painted on it, but now labelled "Earl of Shrewsbury," because some recent experts had said so. Perhaps it may not be an impertinence to suggest to Lord Bath that these picture "experts" are not infrequently utterly wrong in their pontifical decisions.

* * *

The Thynne family—the surname of the Marquess of Bath—were very closely mixed up with the luckless Robert, Earl of Essex, Bacon's younger brother, and with the famous story of Queen Elizabeth's ring which tradition says she awaited vainly and so signed his death warrant with fatal results to herself when she learned later the fate of the ring. That ring descended in unbroken succession to the Rev. Lord John Thynne, from Lady Frances Devereux, afterwards Duchess of Somerset, daughter of Essex. By the Duchess it was bequeathed to her daughter, Lady Mary, Countess of Winchelsea,

whose daughter, Lady Frances, married Thomas Thynne, Viscount Weymouth, and hence was inherited by the family of the Marquess of Bath. Mr. Angus Jones reports that the famous ring in question had reposed in Longleat for over 200 years and is now in Westminster Abbey. What is it doing there? It is a national relic and would be more justly placed in the Tower of London. At all events our American friends who visit England this summer may visit Longleat, not far from Bath, and for payment of a modest fee of 2s. 6d. be probably received by Lord and Lady Bath personally, as our noble families taxed to ruination can only thus maintain any appearance of their stately homes. Such is so-called "Democracy"!

* * *

We open this number of BACONIANA with a characteristically witty article on the French Pléiade and Francis Bacon's connection or otherwise with it, from the pen of Mrs. Myrl Bristol, which indicates, whatever else may be said, of the deep interest our American members take in English literature, although as their own origin is in many instances as British as ours it should not be surprising. It is not the editorial function to play the part of Don Quixote and tilt against windmills, as if our fair contributor could be likened to a windmill, so let us say rather to quiz or to attempt to compete with her versatility. Yet, perhaps, without offence, she may be likened to a merry little songster which skips blithely from bough to bough uttering its defiant notes that charm but explain little except a general lightheartedness. Mrs. Bristol's theme appears to be a belief that Pierre Ronsard, the poet and creator of the Pleiade, imbibed the idea of the French Renaissance in England, when for six months he was attached to the French Ambassador. Having met, as she thinks, Sir Thomas Wyatt and the Earl of Surrey, as also Sir Roger Ascham, impressed with their ideals, he carried them back to France and in conjunction with the learned Dorat, created the Pleiade which was thus instigated originally in England. It is a bold claim and may have a certain justification. We will leave this matter to others better equipped for the fray.

* * *

Nevertheless, facts are facts, and as many authorities on the subject have shewn, notably Smedley, the rapid and sudden enormous uprise in the study of world literature, at a time when the Universities of Oxford and Cambridge were notably backward, owed its impetus to the genius of Francis Bacon. Mrs. Bristol seeks to show that the members of the Pléiade had dissipated their energies by the time Francis was sent to the Court of France, and that the constellation of seven stars had waned by then. But was that absorbent brain of the young Francis dependent on mere personal contact? Had they not their many disciples? Was not their success an exemplar for him to measure the effect and strive to do the same or better in England, where new leaven was needed and outvie the Pléiade? Does not *Love's Labour's Lost* point with unerring finger to its effect on his mind? But then Mrs. Bristol seeks refuge in question-

ing whether Francis was a poet, as to which we must leave our little songster on her bough still trilling. As she alludes to Alfred Dodd's *Personal Life Story*, she has independent evidence of his poetic bent quite irrespective of the Shakespearean Plays and shortly she may learn from the *Manes Verulamiani* how thirty-two learned men of his own period acclaimed him in elegies as a concealed poet in Latin verse, and thus *quocunque trahunt fata sequamur*!

* * *

Afraid we do not claim acquaintance with a journal called *The Literary Guide*, but judging from its contributor, Mr. Archibald Robertson, in its February issue, it is not a very efficient guide in the question of the authorship of the Shakespeare Plays. This writer, under the heading of "My Heresy" has made what he thinks is a telling discovery. He says with a sneering contempt of both Baconians and Oxfordians that "as an obstinate Stratfordian" he is by modern intellectual standards a heretic. After declaring that "Baconianism" is being "somewhat blown on" (by whom he does not wisely explain) he proceeds to prove to his satisfaction that if Bacon (or the Earl of Oxford) had written *Troilus and Cressida* would they have made Hector cite Aristotle? This gentleman goes on to note *Timon of Athens*, where characters are given Roman names. He is specially delighted to drag in *The Winter's Tale* in which a Greek King of Sicily who sends to consult the Delphic oracle is connected with a King of Bohemia owning a sea-coast! He thinks he knows that Baconians or Oxfordians have a "ready answer." Speaking for ourselves and probably for Oxfordians also, the answer is that those who seek to discover the mote in their brother's eye should examine their own first. How comes it that Stratfordians invariably reveal their lamentable ignorance of the anti-Stratfordian case, make no study of hostile literature or the evidence they produce to the thinking world?

* * *

If Mr. Robertson for instance, before walking into our garden and tearing up the roots as he thinks he has done, had read the article by Stewart Ross in our January number he would have found a long list of what the writer terms "boners" or "howlers." Quoting Prof. Evans in the American *Saturday Review of Literature*, who produces an even longer list of anachronisms, Stewart Ross sets out to prove that these glaring errors were deliberate in plays by such scholarly playwrights as George Chapman, Thomas Lodge, Richard Stonyhurst of Oxford, and Ben Jonson. They were intended to bring the ancients closer to the understanding of the Elizabethans, in the same way as a telescope makes the distant seem near. Had Mr. Robertson known Bacon's *De Augmentis*, as well as he knows the Stratfordian padded mind, he would have found the explanation:

> "I now come to poesy, which is a part of learning for the most part restrained, but in all other points extremely free and licensed; and therefore (as I said at first) it is referred to the

imagination, which may at pleasure make unlawful matches and divorces of things.''

* * *

In another journal, *The Freethinker*, Mr. William Kent, F.S.A., who is a leading member of the Oxfordians, is holding a controversy with Mr. Yates, another Stratfordian, who is after the same game. Mr. Kent quotes a Baconian who asks, ''We have often been reminded that Shakespeare committed the blunder of introducing a striking clock into *Julius Ceasar*, but why do we never get a reminder that he also inhabited the Forest of Arden with lions? Because it does not fit in with the Stratfordian point of view and even presents an insuperable difficulty against the orthodox notion that the poet was recollecting the Warwickshire countryside.'' Mr. Kent poses certain simple questions to the Stratfordians of which these are outstanding:

As I was booked to lecture on Dickens at Birmingham on a Sunday in February, I wrote to the Vice-Chancellor of Birmingham University and the Chief Librarian, offering to debate on the simple issue 'Is it reasonable to believe that William Shakspere of Stratford-on-Avon wrote the ''Shakespeare'' Plays?' I pointed out that no expense would be incurred in my behalf, as I was visiting the City for another purpose.

I received courteous replies from both gentlemen. The Librarian had made an effort to get an orthodox champion. The Vice-Chancellor said his English staff was very busy—the stock excuse of the harassed Stratfordian. I replied, saying it was not lack of time but lack of courage that was wanting. I had no doubt the literary professors would find time to go to the shrine at Stratford in April. I enclosed a list of twenty questions which meantime they might to like tackle.

Of course, the rest was silence!

More than two years ago a letter of mine was published in the leading Stratford paper challenging anybody to debate there, and offering, if required, to pay my own expenses. There was no response.

So now we anti-Stratfordians can say that neither the so-called birthplace or the largest city in 'Shakespeare's county' can put up any fight when there is shooting about. Truly did Lord Sydenham say the orthodox theory was a demoralising myth. WM. KENT

* * *

The fact is that while Stratfordians lose no chance to make violent attacks on Baconians, and Oxfordians too for that matter, they draw in their horns and seek shelter inside their shells directly they are asked for explanations. The above letter received from Mr. Kent explains itself. What a miserable position the orthodox Stratfordians are forced into whenever they are challenged to produce any evidence that Will Shaksper was anything other than a theatre employée who later became a maltster and could not even sign his name unaided! They can only shut down like an oyster.

* * *

The Press generally is beginning to show a little more appreciation of our aims to establish Francis Bacon on the high pedestal to which he is entitled and which is proven up to the hilt to serious enquirers after truth and decency who have examined all the pros

and cons. An exception must be taken to Ian Mackay, who, presumably as a Scotsman, should keep his fingers out of the pie and not go picking and spitting in ignorant or malicious spite. This writer is a columnist it seems on the *News Chronicle* and in a three-column article talks of how "the English go out of their way to denigrate their greatest glory, William Shakespeare." Needless to remark that this is sheer perversity, but if he took the trouble to read even a little of our literature—say BACONIANA for example—he could not as an honest man use such a futile argument as he passes on to the readers of his journal as to say the following, in relation to the Annual Luncheon, which he endeavours to ridicule with pawkish Scots' wit: "Not content with the claim that Bacon wrote the whole of Shakespeare, Mr. Comyns Beaumont, who toasted 'The Immortal Memory' said his Lordship was the son of Elizabeth, the Virgin Queen. What evidence he had in support of this *The Times* report does not say, but presumably Mr. Beaumont was going on the old gossip-monger's story that Bacon was the result of an affair Queen Bess had with the Earl of Leicester." The speaker in question was addressing an audience who knew perfectly well the basis of the claim which throws so remarkable a sidelight on Francis Bacon's entire career. One would suppose a writer addressing his public would take the trouble to make sure he was not utterly ignorant of the circumstances of his opponent before penning such nonsense. However, it is on a par with a later observation that he could not care less about this "sterile controversy" himself. He does not care, he admits, in effect, for justice or right at all, all he does is to accept blindly that Stratfordian gospel that Will Shakspur was Shake-speare, rightly or wrongly, and that we should continue to accept a manifest wrong.

THE EDITOR.

APPEAL TO ALL MEMBERS

The Hon. Treasurer desires to remind Members and Associate Members who have not yet forwarded their annual subscription which became due on January 1st last, that such should be forwarded without further delay in order to meet the heavy cost of printing BACONIANA which is still being sent them. *The increased cost of printing and publishing the Magazine is nearly three times that of pre-war days.*

DID THE PLÉIADE INFLUENCE BACON'S MUSE?

By Myrl Bristol

THE question of the influence of the Pléiade upon Francis Bacon, as it pertains to his "noble design" for the "relief of man's estate," presents difficulty enough, heaven knows; yet it is a question which, if we are careful we may discuss amicably and with becoming decorum. We shall all agree, probably, that his design was to found a secret society whose purposes corresponded to some extent with the secret aims of the Pléiade. Of course, there may be some little dissention among us when we come to name the society he founded, as to whether it was the prototype of one or another of the modern initiating Orders. But why quarrel over the name—what's in it? And when we come to define explicitly the *couvert* aims of the Pléiade, possibly we may come to blows! . . but what of that? It is all in the game, and if a few heads are broken, we still are all together in the conviction that we are dealing with something concerned somehow with some sort of esotericism.

So far, good. So long as we are discussing a private matter within our own domain, it matters little what bad names we call each other—we may even hit upon the right one, eventually; but the minute we step out of bounds into the broad fields of exoteric knowledge, and begin to call the inhabitants of that gross, material world clowns and fools—as being either dishonest or ignorant because they do not see their Shakespeare by our light—we are asking for trouble. That makes it everybody's fight.

What must Professor Dryasdust think of us when we assert something like this: Francis Bacon, inspired by the example of the Pléiade, created the English language and the whole of the English Renaissance out of practically nothing. The Professor may not know the full significance of the ancient proverb, *Nihil ex nihilo*, but the virus of the science of science itself has not been working in his blood for over two centuries for nothing. He does know the process by which languages and literatures come into being. He knows that the flower of the English Renaissance did not burgeon like the paper flower of the prestidigitator—a cup of water, a wave of the wand, and *presto*! He must think we are crazy.

It really is too bad thus needlessly to antagonize the good man, when we could so easily keep the peace and our own dignity by slipping him the pass-word, so to speak—let him know at once that when we speak of the literary "art" of the Pléiade, we do not mean art in its ordinary sense, and that when we speak of the language created by Bacon, we mean "language"—or do we mean that? If not, we have not a leg to stand on. A kind of esoteric use of language enabled the Pléiade to "hide the truth of things" in poetry, to veil statements of the truths of moral and natural philosophy, harmonized with Christian

doctrine, in myth and image. If we will admit that this is the "language" and this the "vehicle" we refer to, the Professor, no doubt, will unbend at once. Like Bacon, he may "pretend not to be a poet"—and pretend not to be a Mason, Rosicrucian, or Knight of This and That—but if he is a literary scholar, especially if learned in Greek and Latin, he will pretend to understand double-talk. "The Pléiade, you say?" He warms to the subject. "Yes, indeed! Those seven Neo-Platonist poets of Alexandria employed many a literary device undreamed of in our vernacular—borrowed from the ancients, you know. Now, take Æschylus . . ."

We will not take Æschylus. We explain that we really mean the French poets of the mid-sixteenth century, the Pléiade! "Ah, yes;—Professor Dorat! Great classical scholar, Dorat—probably taught the boys all they knew about translation. Ha! Nice word, 'translation,' eh?" In time—for dry-as-dust lectures do finally come to an end—he concludes that "hiding a thing" in words is a skill to be noted both in the works of Bacon and of the Pléiade, and now that he thinks of it, the similarity of their methods is indeed remarkable.

As I was saying before I conjured up the Professor, before we invade the field of orthodox scholarship, we ought to decide by whose rules we intend to play. I mean, let's not try to kick goal from third base. If we do, our wounds are likely to be as wide as a church door.

I came upon the field not to deny that Bacon was Shakespeare, but to reaffirm that he was Bacon. I do not pretend to know why he wrote *Hamlet*; but I do believe that he gave us the *Novum Organum* not to teach us *what* to think, but to train us in *how* to think. If any one man prevents our accepting the "Baconian" theory on the flimsy basis of unsupported opinion and unverifiable authority that man is Bacon himself.

Had he never lived and wrote, we might still in our classrooms be listening to that famous mediaeval question, "Why, if not to symbolize the Resurrection, is the lion cub born dead, and why does it come to life on the third day?" Like thousands of men who heard that question throughout the ages, we might never think to ask, "*Does* it?"

Bacon gave us the new scientific method. Consequently, if he himself should ask, "Why, if not to transmit intellectual and moral truth superior to any hitherto promulgated, did I write Shakespeare's plays?" all his legitimate sons are in reverence, duty, and politeness bound to inquire, "Did you?"

He has, in fact in the cipher stories given us an hypothesis; and why, if not to lead us in the pursuit of truth *by his method*? If he has set us to ransacking the whole wide world with no higher aim than to reveal that he was Shakespeare and the son of Elizabeth, the scepticism of the present age is his Nemesis; he should have contented himself with writing the plays and poems of Shakespeare, Marlowe, Spenser, Sidney, and all the rest, and just never minded about *The*

Advancement of Learning. As it is, learning has advanced to the point where the orthodox—

> ". . . admit nothing but as an eyewitness, or at least upon approved and rigorously examined authority . . . publish the method . . . employed, that by the discovery of every attendant circumstance, men may perceive latent and inherent errors . . ." (*The Great Instauration*, I, 240. Montague, ed. 1842)

Therefore, in honour of one of the greatest names ever left to posterity, I shall continue to take a dim view of Bacon's debt to the Pléiade, not in so far as it concerns the mystery of his esoteric society, but as it concerns his authorship of the Shakespeare works. I do so in the hope that the fixtion generated may strike a spark somewhere, and help to light up some dark corners we may have overlooked.

The argument has been advanced recently in the pages of this journal that since the English literary Renaissance appears to have begun at the time of Francis Bacon's return from France, it follows, as day the night, that he and his associates were the ones who made the first concerted effort to bring it about. One attendant circumstance to be remembered here is John Bale's call for "volunteers" (*Preface*, 1549 his edition of John Leland's address to Henry VIII, 1545) among scholars and noble patrons for the purpose of recovering, preserving, and transmitting the very foundation stones of a lost English culture. Bale's tirade, unlike the Pléiade manifesto of the same year, had the elegance of a bull-dozer, and the same utility for clearing ground. To be remembered is the organized response to that call, the "voluntary society." What they called themselves I have no idea. That it was a secret society I am certain, since, with all my rummaging among all kinds of literary and historical "remains," I have not been able to find a single *contemporary* reference to it. A study of the excavated débris and of the new as well as of ancient materials carted in from many foreign sources, reveals an antiquarian, philological, and philosophical concerted effort. It does not, however, reveal the Society. The existence of the Society has never yet been completely revealed; but it did exist. Only after decades of slow labour on the foundation could a solid edifice of Elizabethan literature begin to rise. Not until c. 1580 could it have been ready for the painters' and stainers' guilds. The date 1580 is too late for the appearance of the architect and the masons.

It has been asserted that the "secret work" of Bacon was to bring about this literary Rebirth—there *had* been a Chaucer in the dear, dead days when English was well on the way to becoming a literary language—and that the work was secret because of the tyranny and ignorance of the English government and the established church. In short, Bacon's design to elevate the English language was in reality a plan to create a "worthy instrument" by which he could bring down this said church and state. This is my own interpretation of "to transfigure the England as described by the author of *The Arte of English Poesie*, in 1589, into a country freed from the

suppressiveness of absolutism and the general intellectual torpor that suited the interests of the ruling caste."

One wonders whether Francis explained this noble design to his uncle and other authorities to whom he appealed for assistance. If he did, one can readily understand that "Bacon, as the centre around which such work was to revolve, would have to proceed with utmost wariness to institute and direct a society of kindred spirits to aid him."

Naturally, the intellectual torpor of the Prime Minister, evident from his inability to perceive the advantage to church or state from such a "rare and unaccustomed project," was lamentable—although there may have been extenuating circumstances in view of the general situation; but, on the other hand, the torpidity of other officials, responsible to the Lord Chamberlain, must have been providential. Unable to detect the intellectual and moral truth hidden beneath the surface of the flood of masterpieces, they exercised no suppressiveness in the interests of anybody; they went ahead and licensed everything from *Nosce Teipsum* to *Venus and Adonis*. If they had realized the "subtle means" and behind-scenes machinery by which England was being elevated, they certainly would have dammed the flood, instead of opening up channels, such as new printing presses, paper mills, and public theatres. Either the officials were unbelievably stupid, or else Bacon, from c. 1570 to the end of the century, was a magician with power to evoke kindred spirits within the government itself.

This towering edifice of letters, we are to understand, was built somewhat after the method which raised the ancient city of Thebes—only it was to the music of the stars that it arose as if by magic—Baïf's *vers measurés*? Since, as he thought, there was no native stone to be quarried, Francis packed his satchel with "material of the highest possible quantity and most durable substance"—marble-lace?—and brought it back across the Channel.

In that connection, here is an interesting set of attendant circumstances: For six months, in the year 1541, there resided at the English court in the train of the French ambassador, a seventeen year old boy, Pierre de Ronsard. While there he met the poets Sir Thomas Wyatt and Henry, Earl of Surrey, who were introducing the Italian Renaissance into England, imitating the Petrarchan sonnet in the English language—"novices," says old Puttenham, "newly crept out of the schooles of Dante, Ariosto, and Petrarch." No doubt he also met the classical and *English* scholar, Roger Ascham, who four years later, in 1545, was to make the plea for the cultivation and enrichment of the English language by translation, word coinage, etc. Impressed with the work they were doing, Ronsard returned home imbued with a zeal to do for his own country what, sure as Fate, he saw was going to be done for England. Accordingly, in 1545, a group of young men, headed by Ronsard, fostered and tutored by the classical scholar Dorat, formed themselves into a Brigade, afterwards self-styled the Pléiade, whose first task was to introduce the Italian Renaissance;

in particular, to imitate in the French language the Petrarchan sonnet. In 1549 they issued their "clarion call," the year of Bale's raucous call to arms. Their *Deffense et Illustration de la Langue Françoyse*, an adaptation of which, if not a literal translation, may be read in Sir Philip Sidney's *The Defense of Poesy* (George Wyndham: *Ronsard and La Pléiade*, Preface) was a plea for the enrichment of the French language by translation, word coinage, etc.

The "noble design" of Bacon, we have been told, was identical with the "grand purpose" of the Pléiade. This design or purpose was to effect "the relief of man's estate." Perhaps "the relief of man's estate" should not narrow down specifically to "transfigure England and France into a country freed from the suppressiveness of absolutism;" but the very phrase does carry a connotation of social reform and political upheaval.

It is difficult to see in the work of the Pléiade a reform movement directed against the "ruling caste," because they themselves were it—aristocrats, connected by birth or position with an absolutism no less absolute than that of England. It is hard to see how Pontus de Tyard, "shaping his course toward a bishopric," expected to get there by way of revolutionary activity. Aware as we all are how "sweet are the uses" of literature as propaganda, yet we have no evidence from the outer aspect of their poems that the Pléiade employed their *dulce-utile* principle for any other purpose than to reform the reader into a wiser and better man. (R. L. Hawkins: *The Critical Theories of the Pléiade*. Harbard Studies in Romance Languages, Vol. 2.) They had the ancient conception of poetry as divinely inspired, and they wrote it for those superior persons who were divinely chosen to understand it. As young poets, they were strictly Ivory Tower in the highest sense—classicists, pagan in their unphilosophic approach to nature, Platonic in their humanism, hedonists and individualists in their social attitude. (Hawkins, *Ibid.*)

It is not difficult to see, however, why it is necessary to show Bacon indebted to the Pléiade as poets rather than as members of a semi-secret society. The most formidable obstacle in the path of "Baconians" is to prove that Francis Bacon was a poet in the sense that everyone accepts William Shakespeare as a poet; hence the insistence upon Bacon having learned from the Pléiade how to ennoble the English language. Unfortunately for that support of the theory, nobility of language is not the only nor the prime essence of poetry. Poetry is—well, poetry is poetry, and the art of hiding things *in* poetry is its antithesis, a science. The latter can be learned, and dozens of Englishmen learned it, somehow. But as to poetry in the orthodox sense, anti-"Baconians" feel that the influence of all the constellations in the sky could not have made a poet out of Francis Bacon. Therefore, that is what we have to prove—that contact with the Pléiade did help to make a poet out of Bacon, believe it or not!

But first we have to prove the contact. That will take some doing. We dare not prove it by the argument that "Shakespeare knew the Pléiade well, his works show it," because that is not our

method; we must show that Bacon knew the Pléiade well. We had better not argue that we know it on authority of some "secret" information imparted to us in some temple or other, because the dry-as-dusters will only retort an inelegant, "Oh, yeah?" That tosses us upon the horns of an awful dilemma; we must either convince the orthodox by orthodox methods, according to Bacon's instructions, or forget the whole thing—

> ". . . our method then must necessarily be pursued, or the whole forever abandoned." Bacon, *Ibid.*)

What do we mean, anyway, when we assert that "Francis Bacon met the Pléiade"? We must remember that time flies, and that things change. The Pléiade of 1550 were not the Pléiade of 1580. The original constellation of seven stars, by the time Francis saw Paris, had the appearance of the Milky Way. Every little puddle of poets in the streets reflected some of the Pléiade brilliance. (Paraphrasing Montaigne, as quoted by Wyndham, *Ibid.*) Do we mean that Francis met some of these more or less profane poets in some fashionable salon? (See L. C. Keating: *Studies on the Literary Salon in France*. Harvard Studies in Romance Languages, Vol. 16). Was it they who "showed him the way?"

Let us consider a few attendant circumstances. As for the original group whom Francis may have met, the survivors of "that joyous band" whose chief works had been published by 1560, we should remember that the beginning of civil and religious strife in France diverted their talents into political pamphleteering, exhausted their energies, and broke their hearts. That is to say, by 1576 it is not likely that they were the men with the "poetic fire" to ignite the enthusiasm of an earnest young boy. When the civil wars began (1567), their poetic mission in the main accomplished, the joyous young pagans became sober, orthodox citizens—two by now were churchmen—devoting themselves to the serious duties at hand; while their imitators, the "Ronsardists," still "above the battle," carried their work to its logical conclusion.

The early ideals of the Pléiade, in the practice of the asteroids, the salon poetasters, had resulted in decadence. When you have evolved a rapier of language, you think it derogatory to try its edge upon a wooden blockhead—you split a hair with it. To the degree that you concentrate upon the medium, you avoid the obstinate stuff of life, and demonstrate your skill upon a bit of fluff. That is where the elegy for the lap-dog comes in, and the "ode to his mistress's eyebrow" sort of thing. Technique above content, form without substance, the grin without the cat—that's decadence. It may not be Truth, or Beauty; but, brother, it's ART!

Is this extreme virtuosity the "perfection and grace of words" Bacon learned from the Pléiade? It may be useful to some coterie among the élite—though it is hard to imagine for what; certainly it is not a vehicle for common use—it does not convey a thing to the *hoi polloi*. To reach and uplift the masses you do not need as the first

essential a literary instrument of perfection and grace, any more than to liquidate a vulgar and unethical fly, you need first of all a hand-embroidered fly-swatter.

It seems more probable, on the whole, that it was the survivors of the original group and their more sedate adherents, that Francis met. The most likely place of meeting would be in one of the Academies. Publsihed facts in regard to these select circles are meagre and contradictory. There was the Academy at the house of De Baïf, where, we may imagine, he may have heard the aged poet Ronsard recite one of his celebrated love lyrics to music. But we can only imagine, for the opinion of most writers is that Baïf's *Académie de Poésie et Musique*, which had been sponsored by Charles IX, was defunct by 1574. Then there was Henry III's "scientific" Academy at the Louvre, where Bacon may have met the Abbé de Ronsard, on a visit from St. Cosme, and heard him deliver a grave discourse upon some point of moral philosophy. The *Académie du Palais*, it seems, was really *le haut monde*. There one met with the "culture" of France. There high officials like the seigneur de Pibrac and Jaques de Thou, and a throng of diplomats, magistrates, courtiers, church dignitaries, and fine ladies took precedence—while poets took a back seat.

I shall not attempt to sum up this jumble of cogitations. To me it does not add up to anything. I have already conceded that the Pléiade as a semi-secret society (Alfred Dodd: *Francis Bacon's Personal Life Story*) may have initiated Bacon into the art of "hiding the truth of things in poetry;" but that they communicated to him the incommunicable art of being a poet, I must advise a doubt. However, if it can be proved that Bacon wrote the Shakespeare plays under the literary influence of the Pléiade, I shall not mind—just so it is not done with mirrors.

I do not suppose that I have "exorcised" an error so that it "may no longer molest learning;" but I hope I have so "rigorously examined" it that some man will be roused to "proofs of a more certain and exact nature, if such there be." (Bacon, *Ibid.*)

THE ROYAL BIRTH OF FRANCIS BACON CONFIRMED HISTORICALLY

By Comyns Beaumont

(Author of "The Private Life of the Virgin Queen")

As some persons believe that Bacon was "Shakespeare" yet refuse to accept his royal birth as the legitimate son of Queen Elizabeth and the Earl of Leicester, and dispute his Cyphers which proclaim this truth frequently, this short series of three articles seeks to prove this to be the case by the sequence of historical events relating to him.

Part II

THE first link in the chain of evidence available which indicates that Queen Elizabeth was the mother of Francis Bacon relates to the passionate love affair between the Queen and Dudley as already recorded. Whether they were "married" bigamously or not in the Tower of London is not evidence or that the Queen was "billing and cooing." The murder of Amy Robsart does lead definitely to evidence because of the ensuing events. We cannot ignore Sir Henry Sidney's visit to the Spanish Ambassador as a private emissary from the Queen to ask him to approach Philip of Spain to give his consent to their marriage, in which he used the significant words, "If she married Lord Robert without His Majesty's sanction your Majesty (Philip) had but to give a hint to your subjects and she will lose her throne." Then he added significantly, "Without your Majesty's sanction *she will do nothing in public.*"

Those words were plain enough. Philip of Spain, who had been wedded to Queen Mary and was nominally King of England as her consort possessed the influence with the Catholics ("your subjects") who, at his demand, it was thought, would lose her the throne, for, despite historians like Anthony James Froude, the Reformation was by no means so popular and great numbers heartily detested being governed by upstarts who enriched themselves by stolen estates. Elizabeth did nothing in public, for the King of Spain did nothing. She married Dudley privately.(1) All the evidence of this was later destroyed but ensuing facts bear it out. After the crime of murdering Amy had been performed what purpose would there have been had she not married her lover, and thus enable the child she was expecting before long not to be born a bastard?

We are aware that Francis was christened at St. Martin-in-the-Fields on January 25th (Old Style) and Rawley says his date of birth was January 22nd a difference only of four days but there are reasons

(1) "The Queen," said Lady Bacon, "was married to him like a beggar under a bush not in church but in secret. My gentle lord performed the marriage ceremony." (Owen, *Cipher Story I*, p. 250).

to suppose that the 18th was his real birthday and that he was then a week old. There is the mystery of the entry with its "*Mr* Franciscus Bacon", supplemented by Rawley's mysterious allusion in his *Resuscitatio*, "Francis Bacon, the Glory of his Age and Nation, the Adorner and Ornament of Learning *was born in York House or York Place in the Strand*." Rawley italicised the words as shown here, but York Place was not in the Strand. It was the name of the Royal Palace of Whitehall, formerly the residence of Cardinal Wolsey. York House in the Strand, was the residence of the Lord Keeper, and Rawley, so closely associated with Bacon, both his Secretary and Chaplain, would have known of these matters and so stressed the words for a purpose. If Francis were born in the Palace of Whitehall it offers testimony to his origin for Lady Bacon was not confined in Whitehall.

There are certain indications of his royal origin in his earlier years. From babyhood almost the Queen took a personal interest in him dubbing him "my young Lord Keeper." Three years after his birth she induced Sir Nicholas to build an expensive country mansion near St. Albans, Gorhambury House. True, it was not far distant from Theobald's Park, the country seat of Lord Burleigh, whose wife was a sister of Lady Bacon, but the Queen frequently visited there from 1568, when it was completed, until 1578, to the surprise of Nichol, the contemporary recorder of the *Progresses* of Queen Elizabeth, who could not fathom the object of these frequent visits. Whether at Theobald's Park, where she often stayed for many weeks, or at Gorhambury she had every opportunity to keep her eye on the child although she dared not acknowledge him.

On Francis' twelfth birthday she specially visited Gorhambury and ordered a terra-cotta bust of the boy and before he was thirteen, after another visit there, he was sent to Cambridge University and was entered at Trinity College, founded by Henry VIII, and not to St. Benet's, Sir Nicholas' college. At Trinity he was placed under the direct care of the Master, Dr. Whitgift, one of the Royal chaplains whom she subsequently appointed Archbishop of Canterbury. Her personal interest him in these years cannot be doubted and all lead to one direction.

Sir Roger Ascham, the greatest scholar of his age, is believed to have been the early tutor to Francis as he had been tutor to Elizabeth as a princess. Ascham was persuaded by the Queen to write a book entitled "The Schoolmaster." From his own account he was sent for to Windsor in 1563, and pressed by some Privy Councillor, probably Cecil, on Elizabeth's instructions, to compose a book on "the right order of teaching." He made some excuse when the Queen herself sent for him and prevailed on him to write his work on the education of young noblemen. The Audience she gave him startled and thoroughly shook him up for he says, "I slept little, my head was so full of this our former talk." What had she confided to him?

The book was completed in 1566 but was not published until 1571, seven years after his death, and his personal Dedication to Her

Majesty was suppressed. Not for nearly 200 years later, in 1761, was it published by James Bennet, and revealed that the work was composed not for any young aristocrat but for the training of a royal prince. In this remarkable Dedication Ascham selected as his theme of all things the sin of David who coveted Bathsheba, the wife of Uriah, and contrived his death accordingly. "God suffered him to fall into the deepest pit of wickedness, to commit the cruellest murder, the shamefullest adultery", he wrote. Then, "God said to David 'Thine own seed shall sit in thy seat', which is the greatest comfort that can come to a great prince." What concern had this story of David, Bathsheba and Uriah in common with Elizabeth, thus specially stressed in a personal dedication? The obvious and only explanation is that just as Uriah was sacrificed to enable David to legitimise his adulterous intercourse with Bathsheba, whose offspring was Solomon, so Dudley's wife was murdered for the same ends. Ascham then suggested that as the Queen had repented, so she would be forgiven like David.

"As in a fair glass your Majesty shall see and acknowledge by God's dealings with David, even very many like dealings of God with your Majesty." In other words she might regard herself forgiven and that her dynasty would continue. That she confided the whole scandal to Ascham together with the birth of her son Francis (at that time aged three), is inescapable, and that she, knowing him well and trusting him, persuaded him to write the book relating to the education of Francis, her son. This evidence cannot be placed aside and ignored. Ascham's Dedication was lunacy unless he believed the Queen was the mother of a son she could not recognise. Then all is explained.

The next milestone was in 1571, with Francis aged eleven and Robert Devereux, Earl of Essex so-called, aged five, he being brought up by the Countess of Essex by an arrangement similar to the adoption of Francis by Lady Bacon. In this year 1571, Dudley, now Leicester, contrived after considerable difficulty in getting the Act of Succession through Parliament. Back in 1563 the Queen, returning an enigmatical answer to Parliament's petition that she would wed, asserted that "the right of succession to the Throne should never be made the subject of discussion. It would cause disputes as to the validity of this or that marriage." This contention could not apply to Mary Stuart and could only be appropriate to Elizabeth herself if she had in mind the offspring of a morganatic marriage and the possibility of a subsequent alliance with some prince or king, to whom she might bear children.

The Act of Succession of 1571 in effect only emphasized her previous contention of 1563. The Act made it a penal offence for anybody to write of any possible successor than as "the natural issue of the body of the Queen," which would apply to a bastard. She refused to admit the word "lawful" in place of "natural," so any issue she might choose to nominate as her successor was left entirely to her decision, whether legitimate or otherwise. It could of course

apply to Francis, born only four months after her secret marriage to Dudley or to Robert Devereux. The circumstances require consideration. In this very same year there began the long courtship between Elizabeth and the young Duke d'Alençon, brother of the King of France, while behind the scenes she was coquetting, to use no stronger word, with the handsome Sir Christopher Hatton, who became in 1564 one of her "gentlemen pensioners", and on whom in the following years she bestowed favours galore especially in this year 1571 when she gave him estates in four counties, the stewardship of two lucrative manors, the reversion to the office of Queen's Remembrancer, and to cap all appointed him Captain of her Bodyguard—Leicester's former cherished post—which meant an adjoining bedroom and made him a Gentleman of the Bedchamber. Love letters extant from Hatton to her suggest strong sexual passion.

In this same year for the first time she informed her Council that she was "free to marry". Had she not been so before? Had she and Leicester at this time agreed on a secret divorce? Did the Act of Succession mean that having agreed on a successor—and that was not Francis—they considered themselves free to go their separate ways?

Leicester in no way lurked behind the Queen. In this same year he was tampering with the young wife of Lord Sheffield, who became pregnant by him and gave birth to a son, an intrigue probably known to Elizabeth judging from a letter written by Gilbert Talbot to his father, the Earl of Shrewsbury, who said the Queen was watching events through her spies. Leicester married her secretly in 1573, her husband having died mysteriously it was said by poison of which murder he was accused in that terrible indictment *Leicester's Commonwealth*, along with five other murders. A few years later he again bigamously married Lettice, Countess of Essex, whose husband he was also accused of having poisoned. When the secret was out the Queen's anger knew no bounds. As the bonds of matrimony sat so lightly on the shoulders of both of them it is possible that they came to some arrangement in 1571 which would explain many matters.

There remains, however, this about it. Unless the Queen had entered into a secret marriage with Leicester and had become the mother of a child in 1560, apart from the birth of Robert in 1566, there would have been no need for this degrading Act of Succession. We must look at the event in conjunction with the statement made by Sir Henry Sidney to Bishop de Quadra, the Spanish Ambassador, which showed how determined the Queen was to marry Leicester at that time.

The next milestone was in 1576 when Francis was suddenly packed off to the Court of France by the Queen, which, unless he were the son of Her Majesty, would have been unaccountable. According to the Cipher Story—which is not essential but simplifies the reasons which governed it—there had been a *fracas* at Court in which the Queen completely lost her temper, became furiously angry with Francis who had intervened and in an unguarded moment told him

that she was his mother. As a result, now this boy knew the facts of his birth, and to prevent him from becoming a serious embarrassment at home, he was spirited abroad with the slightest delay. Be that as it may, Amyas Paulet, a Somerset squire, who could be trusted, was sent for and immediate preparations were made for their journey to the French Court. Paulet was knighted and nominated as Ambassador Extraordinary on a special mission since the existing Envoy, Dr. Dale, retained his post for another five months. Diplomatic posts, even in Elizabeth's day, were guided by strict formality and convention, and that Sir Amyas was hurriedly knighted, and bustled off accompanied by a tutor named Duncombe, bears only one explanation, which the Court of France would appreciate at its true value, whatever Francis might have been ordered to call himself.

What explanation can history give of this? Historians evade it. Queen Elizabeth was not hustling a special new envoy on some secret mission, transport and all arranged in haste, and a tutor engaged for the son of Sir Nicholas Bacon, which youth was of a sudden snatched away from his law studies at Gray's Inn. Francis himself, given a private Audience by the Queen, kissed her lily-white hand—and departed jubilantly. In a later letter to Burleigh, who necessarily knew their private relationship well enough, he said, "I kissed Her Majesty's hand upon my journey into France". Also Rawley far later, quotes Francis' own words to him of this diplomatic adventure: "I went with Sir Amyas Paulet into France from H.M. royal hand."

The Queen arranged all this and there was he maintained, not by his alleged father, Sir Nicholas, but by the Throne, otherwise Her Majesty. She must have known full well that the French Court would read between the lines and presumably King Henri III, who had no opinion of Elizabeth's morals, treated Francis kindly and was said to have given him an allowance. There he remained, moving with the Court, adding to his education and experience, having been suddenly whisked away from his suppositious parents Sir Nicholas and Lady Bacon without the slightest explanation—because it was not necessary—and maintained while in France and afterwards by what might be termed the "Queen's bounty."

In 1579 Sir Nicholas died, and this was made the pretext for bringing Francis home again. It needs only to be said of this that the Lord Keeper made no provision for Francis in his will, as had he been his son he would assuredly have done. He left him the reversion of Gorhambury probably to please the Queen because had it not been for Francis would it have ever been built? And how much of its expense was met by the Queen herself?

All these events present definite evidence that Francis Bacon was the son of Queen Elizabeth.

(*to be concluded*)

FRANCIS BACON AND THE STAGE

By R. J. W. Gentry

The First Part of this article was published in our Summer number last year (pages 167-172) and the conclusion now given by oversight escaped the Editor's attention. Apologies to author and readers.

IN Nichols' *Progresses . . . of Queen Elizabeth* we find an account of the revels at Gray's Inn, usually known as the *Gesta Graiorum* (1594-5). E. J. Castle maintains, that this was reproduced "from a pamphlet which, in its turn was printed from a MS. discovered by accident. Unfortunately the original MS. is not known to exist and there are few copies of the pamphlet—one is in the Gray's Inn Library. It was apparently written at the time, was preserved, and was printed for W. Canning at his shop in the Temple cloisters in the year 1688. Who was the author of this account? how came it to be preserved? how came it into the hands of the publisher? we have no direct evidence but I think there is enough to show that it was either written by Bacon himself—and thus is an illustration of his concealed authorship—or it was written by someone who had reason for not mentioning Bacon by name." In this Masque, the Prince of Purpoole addresses his six counsellors in a speech, and they reply in six long speeches, all in serious vein. Spedding says (Vol. I)that these *Speeches of the Six Counsellors* were "written by (Bacon), and *by him alone*," and that "no one who is at all familiar with his style, either of thought or expression, will for a moment doubt."

Let us examine briefly some of the statements of the Second Counsellor in his particular advice to the Prince. Remembering Bacon's remark in the *Advancement* (Bk. I): "We see how far the monuments of wit and learning are more durable than the monuments of power, or of the hands...", it is interesting to find the Counsellor shadowing forth the same idea, when he says "...I will commend to your Highness four principal works and *monuments* of yourself." He goes on to explain what these should be: "First, the collecting of a most perfect and general library, wherein whatsoever the wit of man hath hitherto committed to books of worth, be they ancient or modern, printed or manuscript, European or of other parts, of one or other language, may be made contributory to your wisdom. Next, a spacious, wonderful garden, wherein whatsoever plant the sun of diverse climates, out of the earth of diverse moulds, either wild or by the culture of man, brought forth, may be, with that care that appertaineth to the good prospering thereof, set and cherished; this garden to be built about with rooms to stable in all rare beasts and to cage in all rare birds, with two lakes adjoining, the one of fresh water, the other of salt, for like variety of fishes. And so you may have in small compass a model of universal nature made private. The third, a goodly huge cabinet, wherein whatsoever the hand of man by exquisite

art or engine hath made rare in stuff, form, or motion; whatsoever singularity, chance, and the shuffle of things hath produced; whatsoever nature hath wrought in things that want life and may be kept, shall be sorted and included. The fourth, such a still-house, so furnished with mills, instruments, furnaces, and vessels as may be a palace fit for a philosopher's stone. Thus, when your excellency shall have added depth of knowledge to the fineness of (your) spirits and greatness of your power, then indeed shall you be a Trismegistus, and then when all other miracles and wonders shall cease, by reason that you shall have discovered their natural causes, yourself shall be left the only miracle and wonder of the world.''

Now let us turn to Bacon's *New Atlantis*. There, the Father of Solomon's house sets forth some principles and objectives that guide the education of his people. He says, among many things, ''The end of our foundation is the knowledge of causes, and secret motions of things; and the enlarging of the bounds of human empire, to the effecting of all things possible....We have twelve that sail into foreign countries, under the names of other nations, for our own we conceal, who bring us the books, and abstracts, and patterns of experiments of all other parts. These we call the merchants of light. We have three that collect the experiments which are in all books. These we call depredators...We have also large and various orchards and gardens, wherein we do not so much respect beauty, as variety of ground and soil, proper for divers trees and herbs...In these we practise likewise all conclusions of grafting and inoculating, as well of wild trees as fruit trees, which produceth many effects... We have also parks and enclosures of all sorts of beasts and birds, which we use not only for view or rareness, but likewise for dissections and trials; that thereby we may take light what may be wrought upon the body of man ...We make them differ in colour, shape, activity, many ways. We find means to make commixtures and copulations of divers kinds, which have produced many new kinds...We have great lakes, both salt and fresh, whereof we have use for the fish and fowl...We have two very long and fair galleries: in one of these we place patterns and samples of all manner of the more rare and excellent inventions..We have also engine-houses and instruments for all sorts of motions... also perfume-houses...all manner of exquisite distillations and separations...divers mechanical arts...and stuffs made by them; as papers, linen, silks, tissues...excellent dyes and many others...We have also a mathematical house, where are represented all instruments, as well of geometry as astronomy, exquisitely made...also furnaces of great diversities. We have burials in several earths, where we put divers cements, as the Chinese do their porcelain...We that have so many things truly natural, which induce admiration, could in a world of particulars deceive the senses, if we would disguise those things, and labour to make them seem more miraculous. But we do hate all impostures and lies...and draw the experiments into titles and tables, to give the better light for the drawing of observations and axioms out of them...the plain demonstration of causes...''

These few of the "riches of Solomons' House" of the *New Atlantis* so closely parallel the ideal objectives of science envisaged by the Second Counsellor in the Gray's Inn Device that it is impossible not to ascribe the two works to the same intelligence. In the earlier are the germs of the later. And we know that such ideals were the lifelong and constant aims of Francis Bacon.

Of interest, also, is the fact that this same entertainment of 1594 was the occasion (according to Dr. Delius) of the *Comedy of Errors* first being alluded to. The elaborate burlesque in which the Prince of Purpoole received the advice of his six counsellors was a successful atonement, to the audience of statesmen and courtiers, for the fiasco of the first "grand night" of December 20th, at which overcrowding and boisterousness had caused a tumult and spoiled the evening. A conceit entitled *A Comedy of Errors, like to Plantus his Menoechmus* had been performed by professional actors, and gave the occasion the mocking titles of "the night of Errors."

Significant, too, is that the latest date of any sheet in Bacon's *Promus* is January 27th, 1595. The newly-fashioned colloquial phrases collected together in that notebook point to some such use as dramatic composition would give rise to. Their employment in any other kind of work is hardly conceivable.

The foregoing may serve to indicate that Bacon, especially in his earlier years, had a devotion to the stage and a practical knowledge of play-production. To demand that some actual manuscript in his writing and signed by his hand *as author* be forthcoming as the *only* reliable proof of his capability as playwright is to be unreasonable. In the very nature of the case, Bacon had to preserve his anonymity as a dramatic writer; whatever evidence lay within his power he suppressed. But he constantly betrays his interest in the theatre by his many metaphorical references to it. Mrs. Potts informs us that "nearly fifty metaphors and figures based upon stage-playing are to be found in his grave *scientific* works."

Let us, however, glance through one of his other works, the *Henry VII*. Here we find: "...to frame him and instruct him in the part he was to play"; "...none could hold the book so well to prompt and instruct this stage-play as she could"; "he thought good, after the manner of scenes in stage-plays and masks, to show it afar off"; "... whereas fortune commonly doth not bring in a comedy or farce after a tragedy"; "...now this country of all others should be the stage, where a base counterfeit should play the part of a King of England"; "...Perkin, not descending at all from his stagelike greatness..."; "Therefore now, like the end of a play, a great number came upon the stage at once"; "But from his first appearance upon the stage, in his new person of a sycophant or juggler, instead of his former person of a prince..."; "It was one of the longest plays of that kind that hath been in memory, and might perhaps have had another end, if he had not met with a king wise, stout, and fortunate."

Mention of the stage or acting abounds in Bacon's other works, and so readily does he use the figures of the play for illustration that

we can easily divine his active enthusiasm for the theatre. Take *An Advertisement touching an Holy War*: this is actually cast in the form of a dialogue. In the dedication to his friend, Bishop Andrews, he makes a remark of great insight, one that would come naturally from a writer of tragedies: "Amongst consultations, it is not the least to represent to a man's self like examples of calamity in others. For examples give a quicker impression than arguments; and besides, they certify us, that which the Scripture also tendereth for satisfaction; 'that no new thing is happened to us'. This they do the better, by how much the examples are liker in circumstances to our own case; and more especially if they fall upon persons that are greater and worthier than ourselves."

The discussion itself is carried on by five participants and is introduced thus: "There met at Paris, in the house of Eupolis, Eusebius, Zebedaeus, Gamaliel, Martius, all persons of eminent quality, but of several dispositions. Eupolis himself was also present; and while they were set in conference, Pollio came in to them from court; and as soon as he saw them, after his witty and pleasant manner, he said:

Pollio. Here be four of you, I think, were able to make a good world; for you are differing as the four elements, and yet you are friends. As for Eupolis, because he is temperate, and without passion, he may be the fifth essence.

Eupolis. If we five, Pollio, make the great world, you alone make the little; because you profess, and practice both, to refer all things to yourself.

Pollio. And what do they that practice it, and profess it not?

Eupolis. They are the less hardy, and the more dangerous. But come and sit down with us, for we were speaking of the affairs of christendom at this day; wherein we would be glad to have your opinion.

Pollio. My lords, I have journeyed this morning, and it is now the heat of the day; therefore your lordships' discourses had need content my ears very well, to make them entreat mine eyes to keep open. But yet if you will give me leave to awake you, when I think your discourses do but sleep, I will keep watch the best I can.

Eupolis. You cannot do us a greater favour. Only I fear you will think our discourses to be but the better sort of dreams; for good wishes without power to effect, are not much more. But, sir, when you came in, Martius had both raised our attentions, and affected us with some speech he had begun; and it falleth out well, to shake off your drowsiness; for it seemed the trumpet of a war. And therefore, Martius, if please you, to begin again; for the speech was such, as deserveth to be heard twice; and I assure you, your auditory is not a little amended by the presence of Pollio..."

Even this short extract will suffice to show that Bacon's was no unskilful hand at the imaginative presentment of talk at a high level.

The essay *Of Masques and Triumphs* strikes an authentic note of experience in the putting on of such entertainments as "do naturally take the sense." It is true that Bacon refers to such things as "toys" but he obviously must have had an active interest in them, and no doubt often "graced them with elegancy." It is contended that the stage was merely the idle delight of his youth; that he turned from it in his maturity to the serious studies of science and philosophy. But he was over thirty when Lady Anne Bacon was still writing severely, and trusting that he and Anthony "will not mum nor mask nor sinfully revel at Gray's Inn." (Lambeth MSS. 650, 222). Evidently reports had reached her concerning Francis, and Anthony had suspiciously transferred his lodgings, at that time, to a place near the Bull Theatre, where some of the Shakespeare Plays were acted. In 1607, Sir Thomas Bodley also upbraided Bacon, presumably for having written plays, which were not then regarded as worthy to be considered as literature. On receiving a copy of *Cogitata et Visa* from Bacon, he congratulates him on having at last hit upon a worthy subject, natural philosophy, "which course," he says, "would to God—to whisper as much in your ear—you had followed at the first, when, you fell to the study of such a study as was not worthy of such a student." He would be meaning Bacon's earlier works for the stage which he would find repugnant to his taste as a high-minded man of strict outlook.

In 1597 Bacon writes from Gray's Inn to the Earl of Shrewsbury requesting the loan of a horse and armour for a public show. And later in 1613, a letter of Chamberlain's, giving the news of the day, reports that Sir Francis Bacon "prepares a masque" for the marriage celebrations of the daughter of the Lord Chamberlain, the Earl of Suffolk, which masque "will stand him in above £2000". The same correspondent had also written, some little time before, "On Tuesday, it came to Gray's Inn and the Inner Temple's turn to come with their masque, whereof Sir Francis Bacon was the chief contriver."

In March, 1617, Bacon was installed as Lord Chancellor, and Spedding relates that among the crowds that came to do him honour, as he rode in state to Westminster Hall, conspicuous were the *players from Bankside*.

He realised early what a valuable adjunct to his great scheme of educating his countrymen could be found in the stage, if this were rightly handled. We find him, in *The Masculine Birth of Time*, deploring the ignorance and intolerance of the age and calling for a new process "by which to insinuate ourselves into minds so entirely obstructed...So men generally taste well knowledges that are *drenched in flesh and blood*, civil history, morality, policy, about which men's affections, praises, fortunes do turn, and are conversant."

Bompas (*The Problem of the Shakespeare Plays*) reminds us that Bacon in the second book of the Latin *Advancement*, urges that "the art of acting (actio theatricalis) should be made a part of the education of youth—for though it be of ill repute as a profession, yet as a part of discipline it is of excellent use." And Mrs. Potts says "the latest,

as it is the greatest tribute openly paid by Bacon to the value of the theatre as a means of popular education is the passage which he *omitted* from the *Advancement of Learning* in its early form, but inserted in the *De Augmentis* in 1623, when that work, the crowning glory of his scientific and philosophical labours, appeared simultaneously with the first collected edition of the Shakespeare Plays. The passage was not intended to be read by the 'profane vulgar', who might have despised the Chancellor for praising the much-despised stage. It was therefore, reserved for the Latin, and thus rendered, for the time, accessible only to the learned—for the most part Bacon's friends:

> 'Dramatic poesy, which has the theatre for its world, would be of excellent use if well directed. For the stage is capable of no small influence, both of discipline and of corruption. Now, of corruptions in this kind we have enough; but the discipline has, in our times, been plainly neglected. And though in modern states play-acting is esteemed but a toy, except when it is too satirical or biting, yet amongst the ancients it was used as a means of educating men's minds to virtue. Nay, it has been regarded by learned men and great philosophers as a kind of musician's bow, by which men's minds may be played upon. And certainly it is most true, and one of the greatest secrets of nature, that the minds of men are more open to impressions and affections when many are gathered together, than when they are alone.' '' (*Francis Bacon and his Secret Society*).

It is strange that the Shakespeare Plays actually realise Bacon's ideal, yet he never makes any reference to them. In fact, by 1623, the year which saw the publication of the Great Folio and also his *De Augmentis Scientiarum*, he has still omitted any mention of them as filling any deficiency in our literature.

To summarize, all that has been attempted is to give some brief indication:

1. that Francis Bacon loved the stage in his youth as a delight to the mind and senses, and then, as an ally of his great educational purpose;
2. that he was knowledgeable and practised in the production of plays, and was reputed to be the ''main contriver'' and author of certain pieces;
3. that, despite his suppressive concern during his lifetime, references and remains survive to substantiate this reputation.

The objection based on the ''impossibility'' of Bacon's having produced the Shakespearean Plays through his lack of experience in stage-craft has been fairly met. And that he achieved the highest peaks of the world's literary art comes not as a suprise to those who remember his own words (*De Augmentis*, VII): ''I often advisedly and deliberately throw aside the dignity of my name (if such thing be) in my endeavour to advance human interests.'' Who would not agree that he has ''though in a despised weed...procured the good of all men?''

SIR TOBIE MATTHEW, KNIGHT

(Francis Bacon's "*alter ego*")

By R. J. A. Bunnett, F.S.A.

Part I

OF all Bacon's literary associates Tobie Matthew was probably the most trusted and the one in whom he at times placed the greatest confidence. Their close friendship, and the fidelity of their attachment remained unimpaired, and his intimate connection with the historical events of the first half of the 17th century, render Matthew a deeply interesting personage.

His father, who bore the same christian name as his son, was Dean of Christ Church, Oxford, when the boy was born at Salisbury on 3rd October, 1577. Dr. Matthew was a strong Protestant Controversialist, and became respectively, Bishop of Durham, and Archbishop of York. He died in 1628, and his tomb is to be seen in York Minster, as is also the wall monument to his wife, who survived her husband by a year, and which bears rather a remarkable inscription:

> "A bishop was her father, an archbishop
> her father-in-law,
> She had four bishops her brethren, an archbishop
> her husband.
> She gave 3,000 books to the Minster Library.
> A woman of exemplary wisdom, gravity, piety, bounty,
> and indeed in other virtues not only above her sex but
> the Times.
> A rare example that so great care to advance learning should lodge
> in a woman's breast."

Archbishop Matthew was always the relentless enemy of recusants, and a vigorous preacher against Catholic doctrines, and it must have proved a terrible shock when he learnt that his son, Tobie, had been received in 1607 into the Catholic Church at Florence. The latter early displayed remarkable intellectual powers, and matriculating from Christ Church, Oxford, graduated B.A. in 1594, and became M.A. three years later. In 1595 young Matthew, aged 18, played the part of the Esquire at York House in the Strand (then in Bacon's occupation during the absence of its then owner, the Earl of Essex, in Ireland) in a 'Device,' the dialogue of which was the work of Bacon and was attended by the Queen. Sir John Harrington said Tobie junior was "likely for learning, for memory, for sharpness of wit, and sweetness of behaviour to have proved another Tobie Matthew." (*i.e.* his father).

In trouble with his father over debts, and moreover he seems at this time to have been in poor health, Tobie in 1598 went to France to visit young Throckmorton of Coughton, a Catholic, and in 1603 we find him described by Bacon in a letter to James I, as "a very worthy and rare young gentleman." In 1599, then in his 22nd year, he was admitted at Gray's Inn, his description being, "Tobias Matthew,

gent., son and heir apparent of Tobias Matthew, Bishop of Durham," and his friendship with Bacon consequently grew, and from this time until the latter's death there was a frequent interchange of letters. Unfortunately very few dates have been preserved, and in Matthew's "Collection of Letters," edited and published by Dr. John Donne, Junr., in 1660, their most interesting details have been eliminated, and the writers' names removed.

Always interested in politics, the year 1601, which saw the trial and execution of the Earl of Essex, brought Tobie to Parliament as M.P. for Newport, Cornwall, when he seems to have regained his father's favour. Three years later he was returned M.P. for St. Alban's, Francis Bacon having resigned this seat in order to represent Ipswich. Shortly after the King's accession, Matthew was made the bearer of a letter from Bacon to his Majesty, which furnished as an introduction to the Court. No doubt Bacon used his influence to get his protegé accepted by St. Alban's.

An innate restlessness, however, induced a strong desire in the young man to go abroad, and with some difficulty he obtained his parents' consent to visit France again, but with the stipulation, owing to their fear that he might be unduly influenced by Catholicism, that he should not travel to Italy or Spain. After a brief visit to France, Matthew returned home, but in 1605 again departed abroad, and notwithstanding the parental ban, he went to Florence. Up to the present he seems to have led a dissipated life, his means apparently being substantial, he having received in 1604 a large grant from the Crown, but upon what grounds is unknown.

In his "Collection of Letters" there is one with the title, "Sir Francis Bacon desiring a friend to do him a service," it is undated, and like many others in the "Collection" appears to have been deprived of all particulars, which might serve to fix the occasion, though it probably belongs to the Parliamentary Session of 1604. The "service" desired was assistance in preparing a 'report' of some debate or conference in which Bacon himself had taken an active part. The letter runs as follows:—"Sir,—The report of this act, which, I hope, will prove the last of this business, will probably, by the weight it carries, fall and seize on me. And therefore, not now at will, but upon necessity, it will become me to call to mind what passed; and (my head being then wholly employed upon *invention*) I may the worse put things upon the account of mine own memory. I shall take physicke to day, upon this change of weather, and vantage of leisure; and I pray you not to allow yourself so much business, but that you may have time to bring me your friendly aid before night." There is a significance in the writer's use of the word 'invention'!

Tobie Matthew, though never one of the Gunpowder Plot Conspirators of 1605, was well acquainted with some of their friends, and his intimate, Dudley Carleton,(1) was most likely more or less in

(1) Sir Dudley Carleton. Born 1573. Educated at Christ Church, Oxon. Created Baron Carleton, 1625, and Viscount Dorchester, 1628. Died February 15th, 1631-2. Ambassador to the United Provinces, and took a distinguished part at the Synod of Dort.

(*Continued on page* 89).

SIR TOBIE MATTHEW
The great friend and confidante of Bacon in his later years.

THE FRANCIS BACON SOCIETY'S LUNCHEON TO COMMMEMO

Held at the Hotel Normandie, Knightsbridge, on Januar
at the long table a

(Photo by Larkin Bros.)

'E THE 390th ANNIVERSARY OF THE BIRTH OF FRANCIS BACON

t. The Chairman, Mr. Sydney Woodward is shown standing
marked with a cross.

Mr. RUSSELL THORNDIKE AND HIS DAUGHTER RHONA

Mr. Thorndike was the guest of Honour at the Francis Bacon Society's 390th Birthday Commemoration Luncheon on January 21st

sympathy with the project. In later years, after being received into the Catholic Church, he denounced the Plot unsparingly, but though his letters contain allusions to it about the time of its discovery, he utters no word of condemnation.

In a letter to his friend—it would seem shortly after the death of Elizabeth—(Tobie was evidently abroad)—Bacon remarks. "As for my other writings, you make me very glad of my approbation, the rather because you add a concurrence, in opinion with others; for else I might have conceived that affection would, perhaps have prevailed with you, beyond that, which, if your judgement had been free, you could have esteemed." What are these other writings to which Bacon refers? Nothing of any moment had been published by him under his own name except the Essays—ten in number—combined with 'Sacred Meditations,' and the 'Colours of Good and Evil' in 1597.

The *Advancement of Learning* appeared in October 1605. In sending a copy to Matthew in Italy, Bacon enclosed a "relation", a short account of the discovery of the Gunpowder Plot. In an accompanying letter he wrote:—"My work, touching the Proficiency and Advancement of Learning, I have put into two books, whereof the former, which you saw, I count but a page to the latter. I have now published them both, whereof I thought it a small adventure to send you a copy, who have more right to it than any man, except Bishop Andrews, who was my inquisitor." The year 1606 saw Tobie Matthew in Rome, and after attending Lenten Sermons in Florence, he resolved to become a Catholic, and his actual reception into the Church appears to have been about June 1607. Earnest considerations, he wrote, did "cast" him "into so great a perplexity and anxiety of mind, as drew me, in a short time, to ask the question, '*Domine, quid me vis facere?*' I knew that Religion was the foundation of all Christian life, and that without Faith it was impossible to please God." Of Florence, Tobie said he could never think "without tenderness, since God, in His good time, did there vouchsafe to call me to the Communion of His Church, and to open the dark eyes of my soul."

In a letter to Dudley Carleton he states, "without vaunting", that he is, "no longer such an errant raskall as he was." He had an idea of becoming naturalized in France, so that he might claim protection from the Penal Laws, and indeed the Catholic Faith must have possessed an extraordinary attraction for him, to cause him to abandon the life of a libertine courtier and Member of Parliament, and run the risk as a recusant of disgrace and poverty, if not of the block or the hangman's rope. The account of his change of religion was first written by Matthew in the form of a letter, dated from Paris, 1611, to his friend, Dame Mary Gage, who was then a nun at the English Benedictine Monastery at Brussels, and sister of George Gage, who became his most intimate friend and companion, second only to Bacon. It was with him that Tobie was ordained priest in Rome by Cardinal Bellarmine, in May 1614. He declares that "it is a profane and gross conceit that men may proceed from the carnal pleasures of this life, to the spiritual and immortal joys of heaven,

unless first they become subject to the state of Penance." Father Parsons,(2) Matthew said, "never urged me to any alterations of my opinions, but exhorted me only to resign myself into the Hands of God."

Soon the assurance came to him that he might safely "trust his soul in her hand whom Christ Himself did make the judge of our Controversies, promising that 'the gates of hell should never prevail against her'." Eventually the young man determined that: "Come life or death, riches or poverty, honour or shame, the grief of friends or contentment of such as were not so, I would instantly humble myself to the yoke of Christ." A fuller version of this auto-biographical letter was published in 1640. In a letter from Bacon to his friend, probably written about this time (1606), taking advantage of Tobie's stay in Italy, he discourses on the astronomical delusions of that country. "I wish," Bacon remarks, "that you would desire the astronomers of Italy to amuse us less than they do, with their fabulous and foolish traditions, and come nearer to the experiments of sense."

In September 1606 Matthew left Italy determined to return to his native land, to confess his faith, and if need be suffer for it: five months later he was in Paris in dire trepidation of what effect his conversion might have on his parents. In a letter from Paris to Carleton he implores him to get into touch with Bacon, and "see if you can learn and send me word in what terms I stand with my father and mother, for I know not . . ." This apparently was the only thing that had 'threatened' him, by way of 'hindering' his conversion.

On his arrival in England Tobie Matthew attempted to keep his conversion secret, but Bacon soon became aware of it and communicated the facts to Bancroft, the Archbishop of Canterbury, who vainly endeavoured to convince the convert of the error of his ways. At the instance of the Archbishop he was imprisoned in the Fleet, where he appears to have been confined for sixteen months, until on the intercession of Bacon and Cecil, (Bacon acted as the intermediary between his friend and the Minister), he was released on parole, and allowed to remove to Bacon's house under the care of a messenger of State. Here Matthew remained for two months, arranging his affairs, and was then ordered to quit the realm. His parents were completely hostile, and all his father seems to have done was to try and prevent his banishment, desiring to have his son held in custody at home.

Bacon himself wrote, but without effect, to persuade his friend to recant. . . "I pray God, that understands all better than we understand one another, confine you, as I hope he will, at the least within the bounds of loyalty to his Majesty, and natural pity towards your Country. And I entreat you much, sometimes to meditate upon the

(2) Father Robert Parsons, or Persons, had entered the Society of Jesus in 1575. Being sent to England along with Edmund Campion (1580) he escaped to Normandy on the latter's arrest. He was Rector of the English College at Rome, where he died in 1610.

extreme effect of superstition in this last powder treason. . . good Mr. Matthew, receive yourself back from these courses of perdition.'' Another letter from Bacon refers to a writing left with Tobie, which he asks him to, ''take care not to leave . . with any man so long as that he may be able to take a copy of it; because first, it must be censured by you, and then considered again by me.'' This writing may have been ''*Cogitata et Visa*,'' or a first sketch of the ''*In felicem Memoriam Elizabethae*,'' or the ''*Imago Civilis Julii Caesaris*,'' or both; or could the writing possibly have been one of the 'Shakespeare' plays?

Of Bacon's action at this time, Hepworth Dixon wrote in his *Personal History of Lord Bacon*; ''When ne (Tobie Matthew) comes from Italy to London, having given up his old delights—cards, wenches, wine and oaths—some who are not themselves saints, would fling him into the Tower, and leave him there to die . . . James is bitterly incensed against him . . . his father drives him from his heart with a curse; yet when his whole kin spit on him and cast him forth, Bacon, strong in his sympathy for a scholar and a man who has lost his way, takes this outcast and regenerate pervert to his house . . . The philosopher may not be always able, by any sacrifice of name and credit, to shield this enthusiast from the rape of sects, but he comforts him, when in jail, procures leave for him to return from exile, softens towards him the heart of his father, and obtains for him indulgences which probably save his life.''

It is not certain where Matthew went at first on leaving England, but the *Dictionary of National Biography* says that, ''he seems to have first gone to Brussels, then to Madrid'', presently however he writes to Carleton, still on the old terms of intimacy, from Florence, and after a brief stay there, joined the party of Mr. Robert Shirley, the newly appointed English Ambassador, on their way to the Spanish Court. It was during his stay in Madrid that Bacon sent him his *Advancement of Learning* and the Key to his famous Cipher. Meanwhile his Parliamentary seat was declared vacant, and a writ issued for a new election at St. Alban's. Bacon wrote: ''. . . . I have sent you some copies of my book of the 'Advancement,' which you desired, and a little work of my Recreation, which you desired not. My 'Instauratio' I reserve for our Conference, it sleeps not. These works of the Alphabet(3) are in my opinion of less use to you, where you are now, than in Paris, and therefore I conceived that you had sent me a kind of tactic Countermand of your former request. But, in regard that some Friends of yours have still insisted here, I send them to you; and, for my part, I value your own reading more than your publishing them to others.''

In 1610 Matthew returned to Italy from Spain: then he went to Belgium, visiting several exiled Catholic families, as also the English Jesuits at Louvain, Antwerp, Ghent and Brussels. Next year he wrote, but in vain, from Brussels pleading urgently with Cecil for leave to return to England, and then resumed his wandering life, and

(3) The Cipher.

in the same year travelled to Venice with his friend, George Gage, and they presently both proceeded to Rome to study for the priesthood, and were ordained respectively by Cardinal Bellarmine, S.J., in 1614. Then came visits to Madrid and France, and it was not until 1617 that Tobie was allowed to return to his own country, though during these years of exile he had kept up a correspondence with his friends at home, especially with Bacon. In 1610 the latter had written to Matthew as follows:—'Mr. Matthew, I do very heartily thank you for your letter from Salamanca; and in recompense thereof, I send you a little work of mine(4) that hath begun to pass the World. They tell me my Latin is turned into Silver, and become current . . . My great work goeth forward. And after my manner, I alter even when I add, so that nothing is finished till all be finished. This I have written in the midst of a Term and Parliament, thinking no time so possessed but that I should talk of these matters with so good and dear a friend and so, with my wonted wishes, I leave you to God's goodness.'' Was Bacon referring to his *Novum Organum*, which appeared in 1620, and which during the twelve preceding years had been twelve times re-written, or was he preparing the First Folio of the Shakespeare Plays of 1623?

Matters literary and theological rather than personal occupy a chief place in Matthew's correspondence. Bacon was not a willing listener on the subject of controversial theology. ''I see,'' he writes when sending his friend part of his ''*Instauratio Magna*,'' ''that controversies of Religion must hinder the Advancement of Sciences. Let me conclude with my perpetual wish towards yourself; that the approbation of yourself by your own discreet and temperate carriage may restore you to your country, and your friends to your society. And so I recommend you to God's goodness.''

In another letter we get a characteristic remark from Bacon that he was writing for posterity: ''And I must confess my desire to be that my writings should not court the present time, or some few places in such sorts, as might make them either less general to persons, or less permanent in future Ages.''

Within a few days of entering the priesthood Tobie signed a deed of gift of his property to the English College: he also made a Will: both documents are preserved at the College at Rome. At a later date he joined the Jesuits. Soon after taking orders he went again to Madrid, where he spent some time perfecting his knowledge of Spanish but he was very anxious to ''breathe in the ayre'' of his own country, and an undated paper (probably written in 1616) sets forth his ''Reasons, which may facilitate My Returne to England.'' His friend, George Gage, was already there and in favour with the King, but unable to help him. Gage's ordination had also been kept secret, but he incurred in later years the royal displeasure, and in 1640 was condemned to death, but died in prison.

(4) The *De Sapientia Veterum*.

(*To be concluded*)

THE BI-LITERAL CYPHER OF FRANCIS BACON

By Edward D. Johnson

BACON'S great bi-literal cypher remained hidden until the year 1898 when it was discovered by Mrs. Elizabeth Wells Gallup, an American lady who was born in 1870 and was a teacher in the public schools for twenty years. She resolved to make literature a speciality and gave much time and attention to Elizabethan authors. She studied the plays of "Shakespeare" and all the works of Francis Bacon published under his own name, and became convinced that the very full explanation found in *The Advancement of Learning* of the bi-literal method of cypher writing was something more than a mere treatise on the subject and having seen a facsimile of *The First Folio of the Shakespeare Plays*, she was struck by the use of peculiar diverse forms in the italic letters used by the printers of the *First Folio* and began to wonder if Bacon's bi-literal cypher had been incorporated in the Plays. So she began a close study of the matter and found that many of the italic letters in the *First Folio* were similar to the forms which Bacon had shown in his examples in *The Advancement of Learning*.

The first piece of deciphering she attempted, she has told us, was the Prologue to Troylus and Cressida, as this presented nearly a whole page of italic letters, which appeared to be particularly noticeable in their several forms. By many experimental trials, reasoned deductions and corrections, she extracted the following strange and unexpected passage:

> "Francis St. Alban, descended from the mighty heroes of Troy, loving and revering these noble ancestors, hid in his writings *Homer's Iliads and Odyssey* (in Cipher) with the Æneid of the noble Virgil, prince of Latin poets, inscribing the letters to Elizabeth, R.—F. St. A."

From this, she said, she never ceased to work at the Cypher, and in the course of years published thousands of lines said to be the story of the secret life and work of Francis Bacon, running serially not only through the *First Folio*, but also through Bacon's own acknowledged works, those of Spenser, Peele, Greene, Marlowe, Robert Burton, and some of Ben Jonson's, all of which Bacon therein declared were his own work.

The cypher disclosed the startling fact that Francis Bacon and the Earl of Essex were children of Queen Elizabeth and the Earl of Leicester. One can imagine what an uproar this revelation caused and the literary big-wigs promptly accused Mrs. Gallup of being a liar and impostor. The cypher story was of course a fair subject for ridicule and satire and the Press, conducted then as it is to-day by men who assume a pose of authority on subjects of which they are profoundly ignorant, refused to investigate Mrs. Gallup's claims. The people best qualified to judge in this matter are those who were personally acquainted with Mrs. Gallup and who had watched her working out the cyphers, and those people who knew her best spoke of her honesty and self-sacrifice in the highest terms.

Mrs. Gallup died in 1935. It is obvious that if Mrs. Gallup had wished to invent a cypher story, she would never have published something which obviously invited antagonism and which would be extremely

unpopular. Neither would she have dared, as she did, to offer herself for strict test and examination by any independent committee.

General Cartier, who was the chief of the Cryptographical staff of the Allies during the first world war, stated in 1923 that he considered that the decipherings accomplished by Mrs. Gallup and verified by the cryptographers of Riverbank Laboratories, under the direction of Colonel Fabyan, to be authentic. An American lady, Mrs. Kate H. Prescott, in 1937 stated that in 1907 Mrs. Gallup spent over three months in her house and that she prepared work sheets, typing the letters in groups of five from Mrs. Gallup's dictation of the italic letters, and that she watched every step of the work as it proceeded.

When Mrs. Gallup visited England for the purpose of inspecting the original Editions of various Elizabethan books, she stayed for some months with Mr. Frank Woodward of Nottingham and Mr. Frank Woodward reported that he and his brother Parker Woodward watched Mrs. Gallup's method of deciphering very closely and they were both quite satisfied that the bi-literal cypher was authentic, and that Mrs. Gallup had discovered it.

The chief reason for the insertion of the bi-literal cypher in books published by Francis Bacon was that he was determined that future generations should know the secret of his birth and that he was rightfully King of England. If he had disclosed this fact openly, his life would have been forfeit. In 1623, Bacon was sixty-two years of age, an old man in those days, and he considered that he had reached a time of life and a period of his career when he could risk giving the key to unlock the cypher story, so he did so in a casual sort of way by giving particulars of the bi-literal cypher in the 1623 Edition of his *Advancement of Learning* because he realised that unless he supplied the key, his very arduous labours and his desire that the truth should be known would be lost to posterity. He had ventured to place the gravest secrets of his life in the keeping of the bi-literal cypher but it was the success of its hiding that ultimately caused him to fear that he had done his work too well and that his labours would be lost unless he gave some hint of the existence of the cypher, which he did in the 1623 and later in the 1640 editions of *The Advancement of Learning.*

Francis Bacon was an absolute master in the art of cypher writing and he lived in an age when cyphers were used in every Court of Europe. He would never have gone to the trouble of describing his bi-literal cypher so fully unless he was going to use it for the purpose of passing on to posterity important historical facts which it would be dangerous to put forth openly at the time or during his lifetime.

Here are some extracts from the bi-literal cypher in which the spelling only has been modernised:

> "It is to none other I may look for aid to bring my works forth to men's sight. Your hand may roll the stone away from the door of the sepulchre and set the cipher free. It is not dead, it sleepeth; not for four short days like Lazarus of old, but doubtless for years, perhaps for centuries. Is it not then an act deserving world-wide fame? Trust me it shall not fail, but in every land in which the English language hath a place, shall it be known and honoured. 'Tis to posterity I look for honour, far off in time and place, and as I keep the future ever in my plan, looking for my reward not to my time nor my countrymen but to a people very far off and an age not like our own, but a second golden age of learning. I have lost therein

a present fame that I may, out of any doubt, recover it in our own and other lands after many long years. I think some ray of that far off golden morning will glimmer even into the tomb where I shall lie, and I shall know that wisdom led me thus to wait, unhonoured, as is meet, until in the perfected time which the Ruler who doth wisely shape our ends, rough hew them how we will, doth even now know—my justification be complete."

Here Bacon is addressing his decipherer across the centuries. If an American lady invented this—then she was a greater genius than Francis Bacon himself. The fact that literary people to-day will not take the trouble to investigate the bi-literal cypher is no proof that it does not exist. It does exist and the time will no doubt come when it will be recognised that Mrs. Gallup accomplished the greatest literary feat in history.

Mrs. Gallup spent many laborious years decoding the bi-literal cipher and in 1900 gave the results in a book of 368 pages published by The Howard Publishing Company of Detroit, Michigan, U.S.A. A few examples of the cipher work will now be shown, mostly relating to Francis Bacon's Royal Birth. He records this twenty-eight times to make certain that the truth should reach posterity in due time.

1.—From Edmund Spenser's *Complaints*, 1590 and 1591

"You may not think it strange if you discover here a cipher epistle but we earnesly beseech and humbly pray you to be the guard to our secret as to your own. In truth our life is now put in danger from her that hath our destiny in the bottom of her small palm. Her self love more than our good fame dominates her whole heart, being powerful to overbalance sweet mother love. A man doth slowly eat his very inmost soul and heart, when there shall cease to be a friend to whom he may open his inner thought, knowledge or life, and it is to you, by means little known and less suspected at present writing, that we now address an epistle. But if you be as blind to this as others, this labour's lost, as much as love in the play we have staged of late. Our name is Fr. Bacon, by adoption, yet it shall be different. Being of blood royal (for the Queen, our sovereign, who married by a private rite the Earl Leicester and at a subsequent time, also so to make surer thereby, without pomp but in the presence of a number of witnesses, bound herself by these hymeneal bonds again, is our mother and we were not base born or base begot) we be Tudor, and our style shall be Francis the First, in all proper course of time, the King of our Realm. If you note the saltness of this relation, let it not greatly surprise you; rather marvel at it if you see no worse things, for we are somewhat bitter in spirit oft times as other men would be."—F.B.

This would appear to be the earliest cipher message disclosing the fact that Francis Bacon was of royal birth. In 1590 Bacon would be twenty-six years of age and since the age of seventeen had been continually pressing his mother, Queen Elizabeth, to recognise his claim. But the years were passing on and the Queen showed no intention of acknowledging Francis as her son. If his claim was ultimately to be recognized, there was no harm in stating it in cipher—if it was not to be recognized, then Francis made certain that future ages should know the truth.

The reader is requested to note the phrase: "If you note the saltness

of this relation." It would seem that here is a reference to St. Mark's Gospel, chap. 9, verse 50: "Salt is good, but if the salt have lost his saltness, wherewith will ye season it?" Bacon appears to mean "If you note the seasoning or flavour of this relation." It seems quite impossible that Mrs. Gallup should have used this phrase unless it ap-appeared in the cipher.

Very few people to-day know anything of the great Biliteral cypher which Francis Bacon in his Book *De Augmentis Scientiarum* (*The Advancement of Learning*), translated by Gilbert Wats in 1640, tells us that he devised in his youth when he was in Paris.

He first mentions this cypher in *The Advancement of Learning* published in London in 1605 where writing of cyphers he says: "The highest degree whereof is to write *omnia per omnia*; which is undoubtedly possible, with a proportion quintuple at most of the writing enfoulding to the writing enfoulded, and no other restraint whatsoever." It is not easy to guess what he meant by this statement as he gives us no key and it was not until 1623 that he explained the working of this cypher. It originated thus. Bacon had noticed that in a great number of books roman and italic type were mixed up indiscriminately, probably owing to the lack of sufficient roman type in the printing office, and this gave him the idea that by having two distinct sets of italic type, say types A and B, and by arranging for each letter of the alphabet to be represented by five of the two letters A or B he could secretly enfold messages in any book. He explains his method in the 1640 Edition of *The Advancement of Learning* in these words: "It shall be performed thus: First let all the letters of the alphabet, by transposition be resolved into two letters only for the transposition of two letters by five placings will be sufficient for thirty-two differences, much more for twenty-four which is the number of the alphabet."

Plate I, which is a facsimile of page 279 of *The Advancement of Learning*, 1623, shows clearly what he meant. It will be seen that each separated group of five letters in this Key Table represents one letter only of the Biliteral alphabet.

He then goes on to say "Together with this you must have ready at hand a bi-formed alphabet, which may represent all the letters of the common alphabet, as well capital letters as the smaller characters in a double form, as may fit every man's occasion."

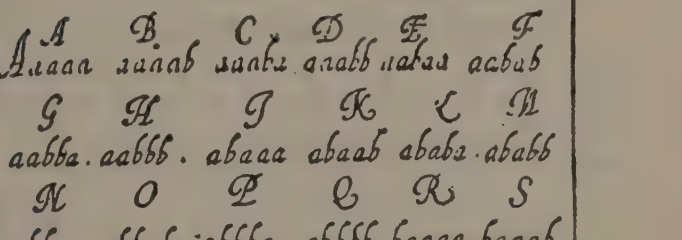
Plate II which is a facsimile of page 280 in *The Advancement of Learning*, 1623, shows the two forms of letters, both capital and small. When setting up a page of print, either of these two forms are selected as occasion requires so as to represent either A or B to enable any letter in the table on Plate I to be shown. Plate IV shows a piece of text in which is incorporated a secret message.

This is followed by a Table showing all the A's and B's divided into groups of five with the letter which they represent above.

It will be seen that these letters are PERDITAE RES MINDARUS CECEDIT MILITES ESURIUNT NEQUE HINC NOS EXTRICARE NEQUE HIC DIUTIUS. MANERE POSSUMUS, showing the hidden message incorporated in the text, translated into English, to be ALL IS LOST. MINDARUS IS KILLED. THE SOLDIERS WANT FOOD. WE CAN NEITHER GO HENCE NOR STAY LONGER HERE.

This enfolded message is shewn in Plate III. It also reveals very simply how the Latin sentence *Manere te volo donec venero* by the simple use of the two fonts of type give the letters FUGE (flee).

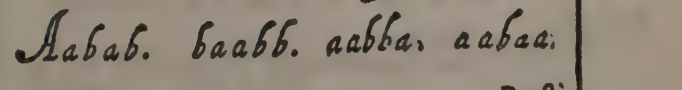
Exemplum *Alphabeti Biliterarij.*


A B C D E F
aaaaa aaaab aaaba aaabb abaaa abaab
G H I K L M
aabba aabbb abaaa abaab ababa ababb
N O P Q R S
abbaa abbab abbba abbbb baaaa baaab
T V W X Y Z
baaba baabb babaa babab babba babbb

Neque leue quiddam obitèt hoc modo perfectum eſt. Etenim ex hoc ipſo patet Modus, quo ad omnem Loci Diſtantiam, per Obiecta, quæ vel Viſui vel Auditui ſubijci poſſint, Senſa Animi proferre, & ſignificare liceat, ſi modò Obiecta illa, duplicis tantum Differentiæ capacia ſunt, veluti per Campanas, per Buccinas, per Flammeos, per Sonitus Tormentorum, & alia quæcunque. Verùm vt Inceptum perſequamur, cùm ad Scribendum accingens, Epiſtolam Interiorem in *Alphabetum* hoc *Biliterarium* ſolues. Sit Epiſtola interior;

Fuge.

Exemplum *Solutionis.*

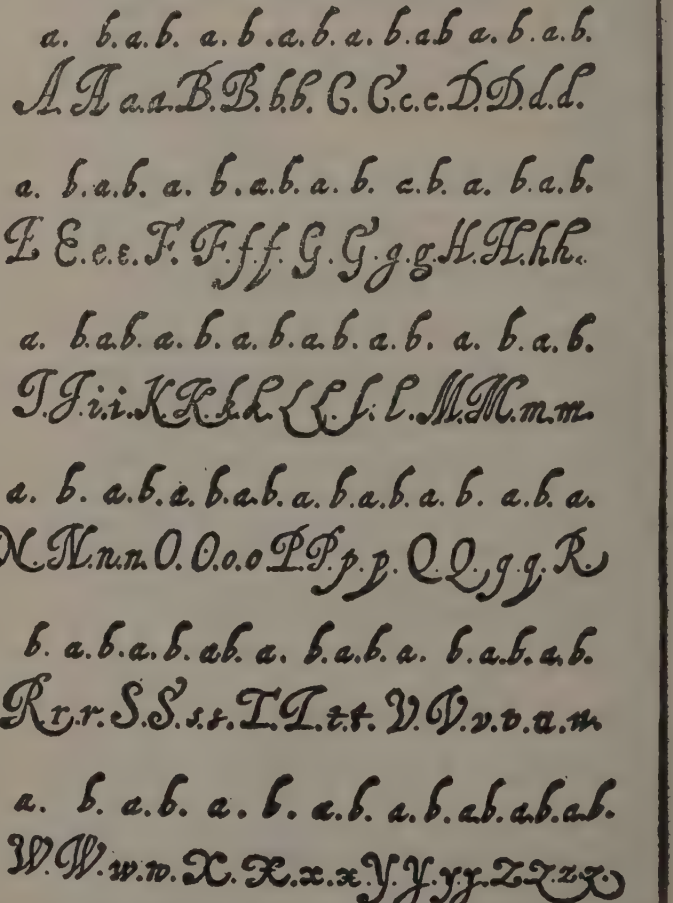


Præſtò

Plate ii.

Præſto ſimul ſit aliud *Alphabetum Biforme*, nimirum, quod ſingulas *Alphabeti Communis* Literas, tam Capitales, quam minores, duplici Formâ, prout cuique commodum ſit, exhibeat.

Exemplum *Alphabeti Biformis.*


a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.
A A a. a. B. B. b. b. C. C. c. c. D. D. d. d.
a. b. a. b. a. b. a. b. a. b. c. b. a. b. a. b.
E E. e. e. F. F. f. f. G. G. g. g. H. H. h. h.
a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.
I. J. i. i. K. K. k. k. L. L. l. l. M. M. m. m.
a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b. a.
N. N. n. n. O. O. o. o. P. P. p. p. Q. Q. q. q. R.
b. a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.
R. r. r. S. S. s. s. T. T. t. t. V. V. v. v. a. m.
a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.
W. W. w. w. X. X. x. x. Y. Y. y. y. Z. Z. z. z.

Here in the 1623 Edition of Francis Bacon's work, *The Advancement of Learning*, we find a perfectly clear explanation of how his biliteral cypher worked.

It requires a sharp eye to detect the difference in some of the small letters and some people are quite incapable of seeing this difference.

In 1641 a little book was published entitled *Mercury or the secret and swift messenger shewing how a man may with privacy and speed communicate his thoughts to a friend at a distance.* In 1694 there was a second and last edition of this book title paged as "by the Right Reverend Father in God John Wilkins, late Lord Bishop of Chester." Both editions of this book contain another description of Francis Bacon's Biliteral cypher, where the two alphabets are shewn.

Why should Francis Bacon in the year 1623 take the trouble to show how his bi-literal cypher worked? Because it was in this year, 1623, that he published *The First Folio of the Shakespeare Plays* which contains his bi-literal cypher. Apparently no one took the hint which Francis Bacon had given in the 1623 edition of *The Advancement of Learning* so in the 1640 Edition of the same book the cypher is explained again more clearly and this edition was translated into English by Gilbert Wats.

Bacon not only invented the biliteral cypher and explained how it was used, but he also set it to work and inserted it in a great number of books that he published either under his own name or under the name of William Shakespeare, Spenser, Peele, Marlow, Burton, and other of his numerous masks. If Bacon had not actually used this cypher, why did the Editor of BACONIANA, published in 1679, referring to the 1623 edition of *The Advancement of Learning*, write as follows: "Whosoever would understand the Lord Bacon's cypher, let him consult that accurate edition. For in some other editions which I have perused, the forms of the letters of the alphabet, *in which most of the mystery consisteth*, is not observed; but the roman and italic shapes of those are confounded." Here is a reference to the bi-literal cypher as it refers to the different forms of the letters of the alphabet used and is clearly a hint to his readers to investigate the bi-literal cypher. If Bacon never intended to use this cypher, why should he, writing on cyphers in the 1605 Edition of *The Advancement of Learning*, mention the bi-literal cypher as of special importance and then go to great pains to describe it in the 1623 and 1640 Editions of *The Advancement of Learning* and furnish examples of its mechanical operation. His cypher contained secrets which he desired to conceal until after his death, so he naturally could not say directly that he had used this cypher, but the hints that he gives are very plain and he left it to the ingenuity of the decipherer to discover the cypher and work it out according to the rules which he had supplied. The examples of the cypher shown in *The Advancement of Learning* are in *engraved* script characters which practically tells his readers to look to the *italic* letters in his books for the cypher, as the original use of italic letters was to imitate handwriting or script in print.

FROM COLIN CLOUT, 1595

"Often was work, when in danger of too strict or careful note, divided and but a part given forth at a time, e.g., some lately set forth in the names of Greene and Peele a few years ago. Marlowe is also a pen name employed ere taking Wm. Shakespeare's, as our masque or vizard, that we should remain unknown, inasmuch as we, having worked into drama history that is most vigorously suppressed,

have put ourselves so greatly in danger that a word unto Queen Elizabeth, without doubt, would give us a sudden horrible end—an exit without re-entrance—for in truth she is author and preserver of this our being. We, by men called Bacon, are son of the Sovereign, Queene Elizabeth, who when confined in the Tower married Robert Dudley."—F.B.R.

This is the first intimation that Francis Bacon gives us that he had been writing books which he title-paged to Greene, Peele, Marlowe and Shakespeare, and he tells us again that he was of royal birth.

FROM THE *Fairie Queene*, 1596

"We were in good hope that when our divers small poems might be seen in printed form, the approval of Lord Leicester might be gained; he, as doubtless you found in earlier deciphering, being our own father, and in a way, having matters in his hand regarding the recognition and the remuneration her Majesty should offer, suitably rewarding such labours.

"Few women of any country, royal or not, married or single, would play so madly daring, so wildly venturing a game as Queene Elizabeth, our wilfully blind mother, who hath for many years been wedded to the Earl of Leicester. A King's daughter gave a worthy precedent to all states, in that she would wed as her wishes dictated, not through negotiation or by treaty. The fears that filled and harassed my mind, when with the strong motive for secrecy so well-known to my decipherer, this cipher was invented, have become far more constant, for I can observe many things which point to great watchfulness on the part of those whom my mother, through that spy Cecil, hath been induced to set to mind every interest and employment that I have. This writing doth attract attention, yet is not known to come from my pen, therefore I may freely open my soul herein and give to posterity this sad story of my misfortunes and still cherish the hope that a time shall come when right shall prevail,"

your humble servant,

FRA. BACON."

Here for the third time Bacon records his royal birth and refers to his inveterate enemy Cecil who had persuaded the Queen that Bacon might some day claim the English throne and that therefore his activities must be closely watched. As *The Faerie Queene* was supposed to have been written by Edmund Spenser, Bacon thought he could safely insert a cipher message in this book.

Bacon has something further to say about Cecil in *Midsummer Night's Dream*, Robert's Edition, 1600, where in his cipher he writes:

"Read of a man of our realm that at morn and eve, plays spy on my every act under great secrecy and gave me many a cause in my youth to make life in France most benificent. Out of his great hatred, one of my greatest sorrows grew, and my hasty banishment following quite close, at that time seemed maddening but as in the most common of our youthful experiences became the chief delight. In plays that I wrote about that time, the story of bane and blessings, of joys and griefs, are well set forth. Indeed, some might say my passion then had much youthly fire, but the hate that ranged in me was not so fiery, in truth, as the fierce hate so continually burning in the breast and oft unwisely betrayed by the overt acts of the man of whom I have writ many things."—F. BACON.

Plate iii.

Tum demùm Epistolæ Interiori, iam factæ *Biliteratæ*, Epistolam Exteriorem *Biformem*, literatim, accommodabis, & posteà describes. Sit Epistola Exterior;

Manere te volo donec venero.

Exemplum *Accommodationis.*

F V G F
a a b a b. b. a a b b a a b b a a a b a a.
Manere te volo donec venero

Apposuimus etiàm Exemplum aliud largius eiusdem Ciphræ, *Scribendi Omnia per Omnia.*

Epistola Interior, ad quam delegimus *Epistolam Spartanam*, missam olim in Scytale.

Perditae Res. Mindarus cecidit. Milites esuriunt. Neque hinc nos extricare, neque hic diutius manere possumus.

Epistola Exterior, sumpta ex *Epistolâ Primâ Ciceronis*, in quâ *Epistola Spartana* inuoluitur.

Ego omni officio, ac potiùs pietate erga te, cæteris satisfacio omnibus: Mihi ipsi nunquàm satisfacio. Tanta est enim magnitudo tuorum erga me meritorum, vt quoniam tu, nisi perfectâ re, de me non conquiêsti; ego, quia non idem in tuâ causâ officio, vitam mihi esse acerbam putem. In causâ hæc sunt: Ammonius Regis Legatus apertè pecuniâ nos oppugnat. Res agitur per eosdem creditores, per quos, cùm tu aderas, agebatur. Regis causâ, si qui sunt, qui velint, qui pauci sunt, omnes ad Pompeiam rem deferri volunt. Senatus Religionis calumniam, non religione, sed malevolentia, et illius Regiæ Largitionis invidiâ comprobat. &c.

FROM *Midsummer Night's Dream*, FISHER EDITION, 1600

"As no eye is turned on innocent seeming plays of any kind, this well-hidden history may long be safe, too safe to work me good or ill in my lifetime I now believe, yet I have a faith that it will sometime be marked and deciphered. Whilst no real assurance at present being a possibility, terror is in my nightly dreams even as it is in many day visions lest it should be while my selfish, vain, unnatural self-willed mère (who never loved a son—although Heaven gave her these two, Essex and myself—half so well as a parent should) can do me more harm. I am Francis, unacknowledged prince, who was, when safety made it prudent, given to a kinder care and love on the side of my adoptive mère, than a parent's."—F. B.

Here Bacon tells us that he considered it would be safe to put the cipher into an innocent play like "A Midsummer Night's Dream," titled paged as by "William Shakespeare," but he still dreaded that the cipher might be discovered in the lifetime of his mother Queen Elizabeth, when his life would not be worth a moment's purchase. He also discloses the fact that he and Essex were brothers and refers to the love and care of Lady Anne Bacon, his foster mother.

FROM *Much Ado About Nothing*, 1600

"For, old as me mère, Elizabeth, England's Queen, is, none can make the proud, selfish, hating parent (though bound to name him who should in time succeed to the throne) show what most might prove my just and lawful heirship, having been born, as many times you have found told elsewhere, child to the Queen. She is both wife to the noble lord that was so suddenly cut off in his full tide and vigour of life and mother (in such a way as the women of the world have groaningly brought mankind forth, and must whilst nature doth reign) of two noble sons, Earl of Essex, trained up by Devereux, and he who doth speak to you, the foster son to two well-famed friends of the Queen, Sir Nicholas Bacon, her worthy adviser and counsellor, and that partner of loving labour and duty, my most loved Lady Anne Bacon, none needeth so mention, truly not to my new true bold friend, that far from me through the spaces of the universe, will take forth the secret History . . ."—F.

Here once more, Bacon tells us that he and Essex were brothers and refers to his foster parents, Sir Nicholas and Lady Anne Bacon and his unknown decipherer.

(To be continued.)

FRANCIS BACON ENIGMAS YET UNSOLVED

Fascinating Memories By Mrs. Kate Prescott[1]

ONE of the greatest unsolved historical mysteries of the world is the disappearance and loss of all the original manuscripts of the Shakespeare Plays and Sonnets and similarly all the manuscripts of Francis Bacon's acknowledged works and of those who are known to have been associated with him in his literary labours. Why did they all vanish? Who contrived it and for what purpose? Is there reason to believe that they are still in existence at this very hour or were they destroyed? If destroyed who had a reason for their destruction and for what reason?

These questions have been asked and remained unanswered for over three centuries. Many students of the private life of Bacon have good reasons for believing why these priceless manuscripts were concealed but none can be certain whether they have survived all vicissitudes and still exist. Hope springs eternal, however, and many believe that the day will come when they will be discovered and revealed.

The search still continues in various directions. At present there is a keen inquiry, frustrated by certain opposing interests, in Virginia, where the manuscripts are supposed to have been taken by one of the Bacon family in about 1650 which search may or may not be duly rewarded. One thing certain is that Bacon and his *confidantes* were well aware of their importance in more respects than one. They intended them to be given to the world at an opportune moment in their judgment and the general belief of those who have studied the mystery carefully is that they were placed in the care of a Masonic Lodge which is said still to exist and to know the whereabouts of the manuscripts.

Among these searches the one which attracted most public attention was the effort in 1909-1910 to locate the long-lost manuscripts which the late Dr. W. Orville Owen claimed were buried in the bed of the Wye at Chepstow, Monmouthshire. Mrs. Kate Prescott, whose husband, Dr. William Prescott, of Concord, Mass., was one of Dr. Owen's most thorough supporters, has just given the world her very interesting reminiscences of this search in the first decade of the present century in which she and Dr. Prescott were present and experienced many exciting moments during an attempt to locate a large case supposed to have been concealed in the bed of the river Wye. The effort was given up eventually through disagreement and lack of funds.

She describes in great detail how Owen stumbled upon the first clue to his cypher—the Word Cypher—and the impression it created on those who were privileged to test it, from which it appears that

(1) *Reminiscences of a Baconian*: by Kate H. Prescott. (Haven Press, 18 New York. Price $3.50. Also see Editorial Comments—Ed.

after Mrs. Gallup, who originally worked under Owen, produced the Bi-literal Cypher, the Howard Publishing Co., of Detroit, who were financing the publication, stopped work on the Word Cypher and switched on to the Bi-literal. Mrs. Prescott describes how in those days she frequently watched when the work of deciphering was carried on at her residence in which Mrs. Gallup was assisted by her sister, Miss Wells:

> "Work sheets were prepared on which all of the italic letters of the text were typed in groups of five by Miss Wells. Mrs. Gallup read them to her noting the capital letters as she came to them. I watched her draw her alphabet, exaggerating the peculiarities of both founts of each letter in order to more easily distinguish the differences, and I studied the forms too, to familiarise myself with the distinguishing differences.
>
> "After deciding which form of each letter was of the 'a' fount and which of the 'b', Mrs. Gallup would study each letter of the text in turn and mark it on the work sheet as 'a' or 'b'; a dash under an 'a', a dot under a 'b'. Later she marked only the 'b's' which saved much time. I have watched her work hours at a time marking only the 'b's' without any idea of the story being brought out, so sure was she of her work. When a sheet was finished Miss Wells would take it, mark the right letters over each group, combine the letters into words and the words into sentences." (pp. 40-41)

There we get the *modus operandi* from an eye-witness of unimpeachable reputation, but for all that Mrs. Gallup was branded as a charlatan, a liar, and a fraud, on both sides of the Atlantic by those who stopped at nothing in seeking to discredit the lady but who invariably refused to put her to a test when she offered such.

In this modestly written book, full of good stories, the author gives an interesting account relating to the alleged death of Bacon, as Viscount St. Albans, in 1626, and his interment in St. Michael's Church, St. Albans. Dr. Prescott, she says, found a dramatic statement by Bacon in the Cypher concealed in Sir Philip Sidney's *Arcadia*; which read:

> "Fearing for my life lest King Charles should kill me, I feigned death, being put to death by opium. I was sewn in a sheet and taken to St. Michael's Church where I was found 17 long hours later by Sir Thomas Meautys who brought me back to life by the injection of nightshade into my rectum. I escaped from England dressed as the serving maid of Lady Delaware." (p. 84)

When Mrs. Henry Pott, continues Mrs. Prescott, asked permission to enter the crypt of St. Michael's Church to see the last resting place of Sir Francis Bacon, she was told by the then Lord Verulam that when his father was buried he had checked the burials in the crypt against the Church records. All was in order except that

there was no casket of Sir Francis Bacon.(2) As this is a matter of considerable interest and historical importance it seems as though the authorities concerned, the present Lord Verulam if he own the vault in which Bacon was alleged to have been buried, the Rector, and perhaps the Bishop of St. Albans should be approached for permission to make an investigation.

Copies of Mrs. Prescott's fascinating work, with accounts of secret passages, hidden panels, and mysterious caves, having all the drama of a detective story, related briskly and brightly, are being sent to England, it is understood for sale. At the moment the exchange position is difficult in regard to price but any of our readers wishful of purchasing a copy should communicate with Mrs. B. E. Duke, at the Society's office, who will be pleased to give any information available.

A.W.

THE MYSTERY OF THE DEATH OF FRANCIS BACON

By Edward D. Johnson

FRANCIS BACON in his poltical tract "*The State of Christendom*" (1580) refers to Duke Julius of Brunswick and his castle at Wolffenbüttle. At the Court was a Lady Eva von Trott with whom Duke Henry (the father of Duke Julius) fell in love, but the suspicions of his wife the Duchess Marie were aroused and it seemed certain that Eva would meet with a fatal accident if she remained at Court. So it was given out that she had died of the plague, whereas she escaped from the Palace dressed as a peasant. Years afterwards her coffin was opened and found empty. Eva had a son Eitil by Duke Henry and after the death of the Duchess, Eitil was welcomed at Court by his half brother Duke Julius.

Francis Bacon attended the Court at Wolffenbüttle and would most probably have been told the story of Eva's mock death and burial, and when he decided to die to the world, he decided to adopt the same method of disappearing.

The only account we have of Bacon's supposed death is most unconvincing. John Aubrey in his Miscellanies (1696) wrote "as he was taking the air in a coach with Dr. Witherborne (a Scotchman, Physican to the King) towards Highgate, snow lay on the ground and it came to my Lord's thought, why flesh might not be preserved in snow as in salt."

We are asked to believe that the great philosopher Francis Bacon, who in his youth took all knowledge as his province, had reached the age of sixty-six without knowing anything about Refrigeration. Aubrey goes on "They were resolved they would try the experiment presently. They alighted out of the coach and went into a poor woman's house at the bottom of Highgate Hill and bought a hen and then stuffed the body with snow."

(2) For other particulars relating to the mystery of the supposed death of Bacon in 1626, please see Mr. Eagle's article and that of Mr. Edwd. D. Johnson, on pp. 108 and 110—(Ed.)

Francis Bacon in his *Sylva Sylvarum* (Experiment No. 836) tells us that "cold in things inanimate is the greatest enemy to putrefaction." Having made this experiment many years before, why should he want to do it again? Aubrey then tells us "that the snow so chilled him that he *immediately* fell extremely ill so they took him to the Earl of Arundell's house at Highgate and put him *into a damp bed* that had not been lain in above a year before." If Bacon had caught a chill it could not have made him *extremely* ill *immediately* and he would have had plenty of time to return home. Neither is it likely that Dr. Witherborne (unless he was a half wit) would have put him into a damp bed. Aubrey says that putting Bacon into a damp bed "gave him such a cold that in two or three days as I remember he (Mr. Hobbes) told me he dyed of suffocation," and this account is all that we have of the death of Francis Bacon.

Francis Bacon was still a man of considerable importance in 1626 when he is supposed to have died, yet it is impossible to find any account of *his funeral* or any record of his *burial*.

Bacon's friend, George Hubert the poet, in one of the *Manes Verulamani* wrote "It is evident that in *April* alone you could have died" because *Easter Sunday* (which was April 9th, 1626) is the day of Resurrection.

We are told that Bacon died at the age of 66. The simple seal or count of the word BACON is 33. Double 33=66 and 66 is the number of lines in a full column of "The First Folio." Are these simply coincidences, or did Bacon purposely arrange to die to the world at the age of sixty-six?

On "Twelfth Night" 1626, Ben Jonson's masque entitled "The Fortunate Isles" was performed and Francis Bacon is clearly referred to as "Father Outis." The simple count of "Father Outis" is 136. 100 is the simple count of Francis Bacon and there are 36 Plays in the "First Folio"—a coincidence perhaps but somewhat strange.

In this masque one character says to another "The good Father has been content to die for you last new year's day *as some give out.*"

The Lambeth Library contains a collection of letters written to Francis Bacon. One of them is headed "T. Meautys to Lord St. Alban." It starts "my most honoured Lord" which is the way in which Meautys generally addressed Bacon and is signed "T.M." It is dated 11th Octr. but the year is not given. It discusses certain events which happened in 1631 among others, the defeat of Tilley's forces by an Army in which the Queen of Bohemia's husband was then serving. If Bacon had really died in 1626, how could Meautys write a letter to him telling him of events that happened five years afterwards in 1631?

BACON'S CHARACTER IN SEVENTEENTH CENTURY BIOGRAPHY

By R. L. Eagle

I have before me a book to which I have never seen reference made in connection with the life of Francis Bacon; nor in the pages of Baconiana. The book is entitled:

Anglorum Speculum
or the
Worthies of England in Church and State.

It was printed for Thomas Passinger at the Three Bibles on London Bridge, 1684. There is no author's name to this book of 974 pages, but the Preface to the Reader is signed "G.S."

It is divided into Counties with biographical memoranda concerning the "worthies" of each. London and some principal cities are given sections to themselves.

Francis Bacon is included in London, and his short biography occurs on page 510 under the heading "Statesmen."

As the book is scarce, and so little known, I give the notes on Bacon in full:—

"Sir Fr. Bacon, Knight, youngest son to Sir Nich., Lord Keeper, was born in York House 1560. He was bred in Trin. Colledge in Camb. and there first fell into a dislike of Aristotles philosophy. Having afterwards attained to great perfection in the study of the common law, he got no preferment therein during the reign of Q. Eliz. imputable to the envy of a great Person.

"He was a favourite of the Earl of Essex, and more true to him than the Earl was to himself; for finding him choose rather destructive than displeasing councils, he forsook not his person, but his practices, and herein he was not the *worse* Friend for being the *better* Subject. By King James he was made his Solicitor, then his Attorney (then privileged to sit in the House of Commons) and at the last Lord Chancellor of England. He was a rich Cabinet filled with Judgment, Wit, Fancy and Memory, and had the golden key, Elocution, to open it. He was singular in singulis, in every Science and Art, and being in-at-all came off with credit. He was too bountiful to his servants, and either too confident of their honesty, or too conniving at their falsehood. 'Tis said he had two servants, one in all causes patron to the plaintiff, the other to the defendant, but taking bribes of both, with this condition, to restore the money received, if the cause went against them.

"Such practices, tho unknown to their Master, cost him the loss of his Office. During his solitude, he made many excellent discoveries in Nature.

"His vast bounty to such as brought him presents from great persons, occasioned his want afterwards.

"He was the first and last Lord Verulam, as if it had been reserved for that ancient Roman colony (of Verulam) to be buried in its reverend ruins, and in this peerless lord's memory, much admired by English, more by out-landish men.

"He died 1626, and was buried in St. Michael's Church of St. Albans. His skull being afterwards found was by one *King*, Doctor of Physick,

made the object of scorn, but he who then derided the dead, is since become the laughing-stock of the living.''

The opening and concluding sentences are borrowed word for word from Fuller's ''Worthies'' (1662), while the reference to Dr. King and his making ''sport'' with the skull of Bacon, is borrowed from *The History of King Charles* by H. L. Esqr., 1656.[1]

It will be noted that two of Bacon's servants are stated to have been the cause of his fall in 1621 by taking and pocketing bribes which never reached the Chancellor being ''unknown to their Master.'' It would appear that ''G.S.'' had read *The First Part of Youth's Errors* by Bacon's seal-bearer, Thomas Bushell. This was published two years after the death of Bacon. In it, Bushell confesses, ''I must ingenuously confess that myself and others of his servants were the occasion of exhaling his virtues into a dark eclipse,'' and he admits that he and others enriched themselves at the expense of suitors pretending that such monies were taken to him as consideration for expediting their business, or securing favourable judgments.

Bushell goes on to say that they ''laid on his guiltless shoulders our base and execrable deeds . . . who in his own nature scorned the least thought of any base, unworthy or ignoble act.''

Bacon knew that he was scapegoat for the extravagances of King James and his favourite, Buckingham, and that defence was useless against tyranny. The mockery of a trial was intended to throw a smoke-screen over the abuses with regard to ''monopolies'' and other corruptions in which the king and Buckingham had extensively indulged to the detriment of trade and the public, in order to raise money to meet their wasteful excesses.

So far as I know, no biographer of Bacon has referred to Bushell's confession, or endeavoured to discover what the 17th century writers meant, or what their authority was, for these allusions to corrupt servants in connection with Bacon's fall. One cannot help thinking that most modern biographers have some sinister motive in the relish with which they vilify Bacon. Bacon's admission, which was very half-hearted and not a little ambiguous, was as meaningless as those of the accused in cases of alleged ''treason'' in Russia and Soviet dominated countries. There was no such thing as a trial in England as we now understand it. Counsel for the defence did not exist, and the accused had practically no hope of acquittal once a charge was prepared against him.

The incident relating to Dr. John King and Bacon's skull occurred in 1649 when the vault in St. Michael's Church, Gorhambury, was opened at the burial of Sir Thomas Meautys—the former secretary of Bacon who had married Anne Bacon, daughter of Sir Nathaniel Bacon of Culford, Suffolk. He was the son of Francis's half-brother (also Sir Nathaniel).

Meautys was living at Gorhambury at the time of his death and, presumably, Dr. King was the family doctor of the household. As the medical attendant during the last illness of Meautys, it is quite natural that he should attend the funeral of his patient. He was a Justice of the Peace in St. Albans, and one of the Governors of the School from 1646 to 1649. As Justice of the Peace he frequently caused trouble among the townsmen by his decisions in Court, and on one occasion, in 1649, there

[1] The author was Hamon L'Estrange (1605-1660), the historian. He entered Gray's Inn, August 1617. His statements, therefore, have contemporary value.

was almost a riot during which his house was attacked. Several were apprehended, and his unpopularity became so embarrassing to him that he threw up his appointments and left the Town, settling in Aldersgate Street, London.

What can be the explanation for Bacon's head being separated from his body? Was this done by Dr. King because he wanted the skull as a memento, or for anatomical purposes? Or was it replaced in the vault? As the vault is now sealed up there is little chance of verifying this, unless the ecclesiastical authorities could be persuaded to grant permission for an examination. The coffin would not have rotted in so short a time and must, therefore, have been opened.

"G.S." has little to say about Shakespeare. He is included in the Warwickshire section on page 831. He was, he says, "a compound of three eminent poets, *viz.* Martial, Ovid and Plautus the comedian." Then follows that story of the imagined "wit-combats" between him and Ben Jonson, which were invented by Fuller. Beyond adding that "William Shakespeare was born at Stratford; that he died in 16.. and was buried at Stratford," there is no record, tradition or information of any kind. Even the date of his death was unknown to "G.S." and he had not obtained it from any source. Such was the posthumous "fame" of Shakespeare towards the end of the seventeenth century!

(The three preceding articles, namely, *Francis Bacon Enigmas Yet Unsolved, Thr Mystery of the Death of Francis Bacon* and *Bacon's Chavacter in Seventeenth Century Biography*, all refer to this puzzle of the actual period of the passing away of this famous man. Mrs. Prescott, in her *Reminiscences*, refers to a cypher in Sir Philip Sidney's *Arcadia* in which Bacon is alleged to declare that he feigned death in 1626 through fear of Charles I, and that no casket was found in his tomb at St. Michael's Church, St. Alban's, on the authority of the late Lord Verulam. Mr. Johnson, quite independently,reveals extraordinary plans in the account given by Aubrey of his sudden death or of any record of his funeral. Mr. Eagle, also writing independently, reviewing an anonymous work dated 1684, refers to another anonymous writer in 1656, who speaks of Dr. King making "Sport" of the skull of Bacon in 1649 when the vault was opened at the burial of Sir Thomas Meautys. Can any reader solve the mystery?—EDITOR, BACONIANA)

THE OLDEST VERSION OF *ROMEO AND JULIET* REVIVED

By William A. Vaughan

IT is a well known fact that the best of our English Classics are composed from former writings which were extant in Italy, ages before their introduction, with alterations, into the English language. Literary research has revealed many curiosities, and what were esteemed original masterpieces, are in reality, antiques modernised. Lovers of literature and especially students of "Shakespeare" are interested in the *Romeo and Juliet* passionate play, and anything in genuine comparative readings is always acceptable to understand the "machinery" of this entrancing episode.

The oldest version of this story, here revived, is discovered in the ancient MSS. archives belonging to Signor Bartolomeo, Custodian of Verona, 1303. During this early period, there were long and bitter quarrels, causing bloodshed of two wealthy, noble families, the Montecchi and the Capelletti opposing each other.

Romeo belonged to the House of Montecchi and Juliet was a Capelletti daughter, both of whom were esteemed by Signor Bartolomeo, and he strove sincerely to induce a reconciliation between the conflicting families.

He was partly successful by giving a banquet and a masked ball, which Romeo and Juliet attended as dancing partners with "love at first touch," although their parents forbade future friendship; but, the adoring couple contrived conversations, as is well known, from the balcony and the street. With secret nightfall visits they determined to marry, and Father Confessor Lonardo performed the ceremony, privately.

Then, quarrels began again between these two families and Romeo had to guard the Castle Vecchio, where he killed Juliet's cousin, Tebaldo. For this daring deed, Romeo had to flee to Mantua, and Father Lonardo contrived secret messages for both Romeo and Juliet, whose parents, unsuspecting, knew nothing of the marriage. Juliet's father introduced a comely suitor for his daughter and she being perplexed by her grievous condition, consulted her Confessor, Father Lonardo, for advice and how to act.

This was the notorious period of princely poisonings and Lonardo procured a potion for Juliet to make her apparently dead. She was buried in the Church of St. Francis, where Lonardo arranged to revive the "corpse" with an alchemist's antidote, disguise her, and make preparations for her journey to meet Romeo, at Mantua. But Romeo suddenly received news of Juliet's death and immediately hastened to the Church, arriving before Lonardo came with his revival cordial. The frantic Romeo, desperate in grief, wept over his

beloved Juliet, drank poison, and lay dying beside his wife, just as Lonardo arrived, horrified at the unexpected awful sight.

He instantly gave to Romeo and Juliet some of the "Elixir of Life," and both revived.

These three persons returned together to Father Lonardo's "cell," and the next morning all Verona was alarmed by a miracle to see Romeo and Juliet praying in the Church, to which crowds flocked, including the lover's parents, overjoyed and consenting to a marriage forthwith, forming a peaceful reunion of both families.

Undoubtedly, this revived version of *Romeo and Juliet* has charming characteristics over the modern stage-play which introduces the dagger and death.

QUEEN ELIZABETH'S GREAT SCHOLARSHIP

The following extract from John Richard Green's *History of the English People*, Vol. 2, pages 286 and 287, concerning Queen Elizabeth would appear to show that it was through heredity that Francis Bacon derived his literary ability and familiarity with the classics:—

"She had grown up amidst the liberal culture of Henry's court a bold horsewoman, a good shot, a graceful dancer, a skilled musician, and an accomplished scholar. Even among the highly-trained women who caught the impulse of the New Learning she stood in the extent of her acquirements without a peer. Ascham, who succeeded Grindal and Cheke in the direction of her studies, tells us how keen and resolute was Elizabeth's love of learning, even in her girlhood. At sixteen she already showed "a man's power of application" to her books. She had read almost the whole of Cicero and a great part of Livy. She began the day with the study of the New Testament in Greek, and followed this up by reading selected orations of Isocrates and the tragedies of Sophocles. She could speak Latin with fluency and Greek moderately well. Her love of classical culture lasted through her life. Amidst the press and cares of her later reign we find Ascham recording how "after dinner I went up to read with the Queen's majesty that noble oration of Demosthenes against Æschines." At a later time her Latin served her to rebuke the insolence of a Polish ambassador, and she could "rub up her rusty Greek" at need to bandy "pedantry with a Vice-Chancellor." But Elizabeth was far as yet from being a mere pedant. She could already speak French and Italian as fluently as her mother tongue. In later days we find her familiar with Ariosto and Tasso. The purity of her literary taste, the love for a chaste and simple style, which Ascham noted with praise in her girlhood, had not yet perished under the influence of euphuism. But even amidst the affectation and love of anagrams and puerilities which sullied her later years Elizabeth remained a lover of letters and of all that was greatest and purest in letters. She listened with delight to the "Faery Queen," and found a smile for "Master Spenser" when he appeared in her presence."

CORRESPONDENCE

To the Editor of BACONIANA
Sir,

NUMERICAL CYPHER CLAIMS

I have made what seems to be an interesting find in the Great Folio. It is in *Macbeth*, which appeared for the *first time* in print in the Folio.

Act 2, Scene 4 of *Macbeth* (page 138 of the Tragedies) is a short one of 53 lines, and starts:—

'Old Man. *Three score and ten* I can remember well,
Within the Volume of which Time, I have seene . . .'

There are 17 pages of prefactory matter in the Folio before the commencement of the Plays. This means that *page 70 within the volume* is page 53 of the Comedies. This is the page containing the first use of the word Bacon in the Folio, *i.e.* the famous line

'*Qu.*: Hang-hog is latten for Bacon, I warrant you.'

There are a number of other interesting features about this page which appear to be more than can be accounted for by mere coincidence. Here are a few:

1. Reading right across the page the line containing the word Bacon contains 67 Roman letters in addition to Bacon. (67 equals Francis in Simple Cypher). If we add the 5 of Bacon and the 2 italics of Qu. we get a grand tota of 74 (William in Simple Cypher).

2. The word Bacon itself is the 74th Roman word from the bottom of the page, a count made possible by lavish italicisation.

3. The heading of the scene in Column 2 (one of the two in the Folio where William, a country yokel, is an operative character) reads:—

'Enter Mistris Page, Quickly, William, Evans.'
E plus M plus P plus Q plus E equals 53 (incidentally SOW in S.C.)
W equals 21=74

The message deciphered from the italics in the poem by I.M. by the use of the Biliteral Cypher was "Search for keyes, the headings of the Comedies. Francis, Baron of Verulam."

4. The first column of page 53 is part of Act 3, Scene 5. This in itself is interesting. There are 32 speeches by a character whose name starts with F (Falstaffe and Ford). Line 10 of page 53 is spread out so that 'Fords' (italics) appears as the first word of line 11. This means that in this scene there are 33 italic F's down the margin, and 33 of course is simple numerical cypher for Bacon. This is not the only instance of this kind in the Folio. The scene starts with a dialogue between Falstaffe and Bardolph, and the first 6 italic letters down the margin are F B F B F B.

5. The numbers mentioned in this scene are:—fifteen, eight, nine, nine, ten, eight, nine, one, a couple, three, eight, nine, eight, and one. These total 100. (Francis Bacon in S.C.). The only numbers mentioned in Column 2 are two and one, so that the total for the two scenes is 103 (Shakespeare in S.C.).

6. Ford (whose Christian name we know by a side wind is 'Sweet Frank'—the only reference in the Play) is in disguise, as Master Broome. In an earlier Quarto this name is Brooke. The combination of F with B is instructive, but why the change from Brooke to Broome in the Folio?

Falstaffe addresses Ford in disguise as Master Broome many times. *Master* is invariably in Roman type, and *Broome* in italics. It is strange that 'Master Broome' counts up in Simple Cypher to 136 (103 plus 33), so that we have the striking position that a man named Frank (Francis) in disguise has an assumed name which indicates two personalities, and which is invariably printed in two differing types as if in confirmation.

7. In column 2 William is referred to 21 times of which 4 are in brackets. These brackets are intriguing as they are apparently unnecessary. There are thus 17 unbracketted references on this page. If we turn to the other scene in

the Folio where the yokel William appears (*As You Like It*, Act 5, Scene 1—page 203) we find that he is referred to 16 times.

16 plus 17 equals 33

Also 203 equals 100 plus 103

Returning to '70 within the Volume,' the 70th *column* within the volume is column 2 of Page 35 of the Comedies. Here on the 13th line up we find "Masque." The 33rd line back contains the word "Shadow." The 33rd line further back contains the word "Picture," which is exactly opposite "Masque" being the 13th line up Column 1. The 33rd line still further back has the word "Hangman," exactly opposite "Shadow." The passage from "Masque" to "Picture" comprises precisely 67 lines of the text, as does also the passage from "Hangmans" to "Shadow." The whole passage from "Hangmans" to "Masque" comprises 100 lines of the text.

I find it difficult to believe that the concentration of all the important key numbers on two indicated pages is due entirely to coincidence. This is a small fraction of what can be found in the Great Folio.

Bath, Somerset. F. V. MATARALY

To the Editor of BACONIANA

Sir,

BACON AND *HENRY VIII*.

The question some time ago was raised (*Baconiana*, Summer '48, pp. 155 and 169) as to whether or not Francis Bacon in writing his *History of King Henry VII* had access to the original sources contained in the Cotton collection. It has been suggested also that he abandoned the project of writing as sequel the history of King Henry VIII, which he had begun at the command of Prince Charles, because he had already written that history in the play *Henry VIII*.

Upon both these questions Bacon has a word to say—two words, in fact. To Buckingham, who was in Spain with the prince, he writes on February 21, 1622:

> I beseech your lordship, of your nobleness vouchsafe to present my most humble duty to his highness, who, I hope, ere long will make me leave Henry the Eighth and set me to work in relation to his highness's adventures (From Birch. Montague, ed. 1842, III, 147)

To Sir Tobie Matthew, also with the prince's entourage in Spain, he writes at the end of the following June:

> Since you say the prince hath not forgot his commandment, touching my history of Henry VIII., I may not forget my duty. But I find Sir Robert Cotton, who poured forth what he had, in my other work, somewhat dainty of his materials in this. (*Ibid.*, 151)

All other considerations aside, for his leaving *Henry VIII* Sir Robert Cotton's "daintiness" of his materials would be sufficient explanation. However, as to writing of recent, or even of not so recent times, Bacon has still another word to say. Apparently hoping to obtain patronage for some other good pens in the writing of a new history of England and Scotland, at about this same time, to Lord Chancellor Williams, his successor and the man to whom he had given the power to loose or to bind over publication of his correspondence (From The Baconiana, *Ibid.*, 64), he writes that he himself cannot undertake the writing of it:

> Neither my course of life nor profession would permit it. But because there be so many good painters both for hand and colours, it needeth but encouragement and instructions to give life unto it. (From the Cabala. *Ibid.*, 23)

One wonders what "colour," if he had attempted it, Bacon would have given to the reign of Henry VIII. The author of the historical tragi-comedy *Henry VIII*, clothed in anonymity as he was, certainly trod daintily over that dangerous ground. As an earlier commentator has remarked, (*The Spectator*, Feb. 20, 1892), the play "could be cited with equal felicity by Dr. Lingard or Mr. Froude." One does not wonder that Bacon was not happy with his assignment and would have preferred to write of adventures in Spain—or anywhere.

Iowa City, Iowa, U.S.A. MYRL BRISTOL.

Latest Baconian Publications

MANES VERULAMIANI. *Ready Shortly*

The Francis Bacon Society beg to announce an **Edition de Luxe** of **Manes Verulamiani** (The Shades of Verulam) limited to 400 copies only, each separately numbered, the original in photostat facsimile of the rare original in the British Museum, and printed by the Chiswick Press, noted for high-class production.

The Manes consists of 32 Elegies in Latin verse, published a few weeks after the demise of Francis Bacon, by his admirers, who eulogised him as a genius, a poet, and man of letters.

Edited by Mr. W. G. C. Gundry (of the Middle Temple), who has written an Introduction and a short explanatory biography leading to this Memorabilia. The translation of the original Latin and notes are by the late Rev. Father William Sutton, S.J. Mr. Roderick L. Eagle contributes notes on the writers of the *Memoriae*.

Limited Edition. Orders should be placed without delay
Price 42s.

ONE SHILLING BOOKLETS by EDWARD D. JOHNSON

Francis Bacon
and
"Shakespeare"
Similarity of Thought
Coloured Cover. 32 pages
Facts Stratfordians cannot answer. **Price 1s.**

Francis Bacon
versus
Lord Macaulay
The author effectively analyses the libellous assertions of Macaulay in his notorious Essay. A valuable record of the facts which every student should master. **Price 1s.**

HIS ERRING PILGRIMAGE by M. SENNETT

Miss Sennet interprets Shakespeare's *As You Like It* as a disguised Morality Play showing Man's return to Paradise which he had sacrificed previously. Oliver's Pilgrimage is shown as a spiritual journey in which the esoteric significance of this little understood play is delightfully revealed. **Price 6s. (Post 6s. 3d.)**

Orders for the above Books should be sent to—

The Assistant Secretary,
THE FRANCIS BACON SOCIETY,
50a Old Brompton Road, London, S.W.7.

(Open from 10 a.m. to 5 p.m.)

To the Editor of BACONIANA
Sir,

DANTE AND SHAKESPEARE

Mr. Edward Greenly (Autumn BACONIANA, p. 188), quotes the lines from Act III, Sc. 1, of *Measure for Measure*:

> "and the delighted spirit
> To bathe in fiery floods, or to reside
> In thrilling regions of thick-ribbed ice."

He states that this is "almost word for word out of Dante's *Inferno*."

It would have been helpful if Mr. Greenly had given the reference and the quotation from the *Inferno* so that the parallel could be easily found.

"Delighted" is obviously a Folio misprint for "delated." A spirit bathed in fiery floods and embedded in thick ice would feel anything but delighted!

Bacon used "delated" frequently in its proper Latin meaning of carried or wafted away. It is derived from the verb "deferre; defero; delatum."

Thus, in *Sylva Sylvarum*, 243: "Water doth help the *delation* of echo." Again in 209, "It is certain that the delation of light is in an instant;" and "To try exactly the time when sound is *delated*, let a man stand in a steeple."

It is curious that Milton in *Paradise Lost*, Bk. II, 600-603 writes four lines which resemble Shakespeare's so closely that either he more or less copied them, or derived them from the identical source. Being so strict a puritan, I doubt whether Milton would read the plays—especially *Measure for Measure*. To save the time of your readers I now give Milton's version:

> From beds of raging fire, to starve in ice
> Their soft ethereal warmth, and there to pine
> Immovable-infixed, and frozen round
> Periods of time; thence hurried back to fire.

Shakespeare's other use of "delated" is in *Othello* (III, 3):

> But in a man that's just
> They're close *delations*, working from the heart.

PROSPERO

To the Editor of BACONIANA
Sir,

THEY WERE FORGERIES

In Johan Franco's 'The Bacon-Shakspere Identitities' Shakspere is mentioned in 1604, and 1605 as author of plays, performed at Whitehall before King James, his name being spelled Saxberd.

Is it known why he is not mentioned as Shakespeare or was the real author another than Bacon?

Aerdenhout, Holland — COUNT DE RANDWYCK

[The entries as to four plays appearing in the manuscript accounts of the Revels at Court in 1604-5, appearing under the name "Shaxberd," are well-known forgeries inserted by Peter Cunningham in 1842. Mr. R. L. Eagle has quoted the entries in full, and given the story of these forgeries in his *Shakespeare, Forgers and Forgeries*, procurable at the Society's Office, price 1/3d. *post free*.—(EDITOR).]